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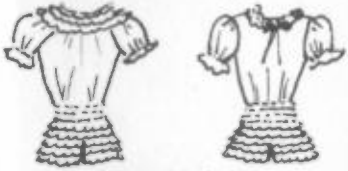

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AMERICAN SQUARE DANCE

THE INTERNATIONAL MAGAZINE WITH THE SWINGING LINES

VOLUME 42, No. 8
AUGUST, 1987

ASD FEATURES FOR ALL

OUR READERS SPEAK

SQUARE DANCE SCENE

ROUNDS

FOR CALLERS

Publishers and Editors
Stan & Cathie Burdick
Member of NASRDS
National Association of S&R/D Suppliers

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Many families communicate and share through round-robin letters. In this technological age, one nearby family is introducing their newly-acquired houses to each other via video tape. I'm sure families of computer buffs exist who use their modems to stay in touch. Thinking about some recent letters and requests, we see *American Squaredance* magazine as a sharing vehicle for square dancers, round dancers, cloggers, and contra dancers.

Folks write who have old magazine issues and old records to give away, feeling that this part of our heritage ought not to be discarded, but passed on to another generation of dancers. An offer of past magazines by a Colorado dancer found an instant taker in Illinois. "People" this month contains an offer of dancing records, free for the postage.

Letters arrive containing invitations for dancers to visit overseas countries, with the writers willing to play host to them. Letters ask for information about callers and events, also how to reach people who are featured or who write features. Letters ask for the history of dancing, or how "tips" came to be called tips and "hoedowns" to be called hoedowns.

Sometimes we answer the questions; sometimes we refer the writers to the *National S/D Directory* or to the Lloyd Shaw Foundation Archives in Albuquerque.

Obviously, as our friend Charlie Baldwin said, "Our only excuse for existence is Service." Our service is to be a clearing house—the round-robin letter of the square dance family.

CO-EDITORIAL

FRONT LINE COVERAGE

Perhaps we haven't had such a pint-sized pointillistic poignant portrait that makes a point on our cover since March, 1985, but this is August, 1987; September is just around the corner and we definitely want to make a point.

The point is this: It's your move, all you kings, queens, knights, and otherwise chairmen of the *board*. This is the month to prepare that Square Dance Month promotional campaign. Act quickly. Get your LEGACY promo kit (See page 11), call a meeting, and go to work.

What you put into it is *chess* what you'll get out of it, according to this month's artist, Tom Roberts of Illinois.

Check? Check, mate!

BY-LINE

Our writers this month are well-known on the square dance scene. **Walt Cole** is chairman of LEGACY and executive secretary of Contralab. **Doc and Peg Tirrell** are executive secretaries of Roundalab and past chairmen of LEGACY. **Bud McNicol**, with his wife Angie, edit the *Dancin' Beat* from Medford, Oregon.

Elmo Stiles has appeared in these pages before, with a story on square dance neighbors. This month's offering is written through the eyes of a child at square dances. **Toini Kaartinen** appears once again on the back cover. She is a prolific cartoonist.

Again, thanks are due to all the "regulars" both on the *ASD* staff and otherwise, who keep the news and the suggestions coming. In response to reader requests, we devote another "QueST" page this month to the Callerlab Plus Emphasis Call, with diagrams. Look for the Mainstream Emphasis Call next month. Also, thanks to a suggestion, we'll list the Callerlab Round of the Quarter on the Pulse Poll page now.

Enjoy August, and don't forget to make plans for the new square dance season...

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We enjoy and look forward each month to the delivery of our copy of *ASD*. The extra convenience of your forwarding advertisers' information is indeed a very special service. Saves a lot of time corresponding and, needless to say, the additional postage when one is sending to many of your advertisers. Otherwise, we may think twice about additional information. Thanks again for this note-worthy service.

Betty Lea
Mauldin, South Carolina

The Nugget Squares S/D Club is looking for a Friendship Scroll/Banner that was sent out about three years ago. Could you please put a note in your magazine asking about its location? We would appreciate a postcard and would pay return postage if needed. *Connie Moore*
288 Rambling Rd. #25
Fairbanks AK 99712

The girl and the cover of your May 1987 issue are the apex of perfection. I enjoy the magazine. *Doren Boyden*
Provo, Utah

Shown on the cover of the May 1987 issue is a woman wearing a dress we designed and manufactured. We were loaned a copy from one of our buyers but we must give it back. We would appreciate a copy. Thanks! It's a great picture.

Lori Johnson
Cypress, California

Your picture on the cover of the May *ASD* was a beautiful picture of two young square dancers. I am an 80-year old square dancer. I belong to the Bachelor and Bachelorettes square dance club. I started out too late in life, but I sure enjoy it. My wife died last January and am alone now. But this picture of the young couple sure fascinates me. They look so happy square dancing. I love it. Wish I was younger. *Joseph Poft*
Chicago, Illinois

Here is a question for the teachers and stylers. What call put the *ASD* May '87 cover dancers' hands in those positions?

Earl Redinger
Saltsburg, Pennsylvania

Enclosed is a check for a two-year subscription. We love square dancing and appreciate the magazine so much.

Hans Zejlon
Knislinge, Sweden

As a fellow square dancer I am writing to ask for your assistance. The O'Beck Allemanders American-German S/D Club is constantly in the position of trying to increase the number of American members. We have quite a large American

Continued on Page 89

Meandering with Stan

If only old Henry Ford could see us now! I thought about that the other day as we danced in the old museum in **Huron, Ohio**, and we tried to recreate some more-or-less traditional dances of about 1920 and earlier. It was a shiny, shimmery shindig, further enhanced by an authentic Maypole Fiesta created by Myrtis Litman (Lloyd's widow) and daughter Janet from Cleveland, when five sets of dancers cavorted and *gavotted*. ("No, Basil, when she says 'address the maypole,' you aren't to say 'Hi, maypole!'")

I thought about old Henry's inventive genius and preservation perspective when I called one in **Detroit, Michigan** also. Even when I whipped across Minnesota in a few hours to call in **Milbank, South Dakota** in my third generation Model T—my genuine progeny of a jumpin' Jenny of the '20's genre, old Henry came to mind. If he could see what we drive! If he could see what we dance! But I must *rattle* on...

Milbank, South Dakota—It was a loner. One day. One dance. In and out. But it was not without a barrel of value and a vat load of validity. May was coming to an end. and I'd already been lazing at home a week or so. (There it is, folks, in black and white! Guess who does all the work!—Co-ed.) I was ready.

Boarding a Midway mammoth with a blazing tail, I flew to the twin cities of Minnesota via Chicago, then drove a hard bargain Budget bag-o-bolts straight across that lake state to Watertown, South Dakota. Caller/cuer Perry (and Margaret) Bergh hosted me overnight after we vanran to Millbank for the Old Mills Twirlers dance. Caller/cuer Dennis Van Asch cued. (All callers in the plains states are cuers, it seems, and vice versa.) The crowd there seemed to like a cool slice of MS, a hot tip of Plus, a delicate dose of workshop, and a wide-spread board of tasty pastries to end the evening. Love those apple squares! I'll be back next spring with my ample apple appetite tightly tied to just one square on the board, and I'll be attentively attuned to ten to twenty squares on the floor. I promise.

Charleston, West Virginia—It seemed like a lucky thing to couple another driving/flying derby southerly on the very hoofs of the last one. This one was to cover a three-day loping lap, and that's not *furlong*! The month of May had galloped out of its corral, and already the grooming had begun for June *brideling*.

I drove the five-hour stretch to the capital city with a tingling tinge of anticipation, for reasons that you'll soon see. (We can hardly—yawn—wait!—Co-ed.) Sponsors of the *ASDance* in the wild, wonderful state was the KVSDA, and *key-ordinators* were caller/editors Fred and Pauline Camp, Dillard CC grads of '85, as well as Willie Hintz. The dance was cooly staged at a Presby-subterranean base-

ment in South Charleston. Dancers were a preppy, peppy and happy bunch, and the dance seemed to be finished in half past a jiffy, so we topped it off with strawberry pie at Shoney's with the gang. Susan (Greg) Smith coo-d the cues. I lumbered to my bed and board building after logging a 14-hour day, and *sawed wood* soundly under a Red Roof.

Knoxville/Sevierville/Blountville, Tennessee—My flight from Charleston to Knoxville via Charlotte on Piedmont was an early morning one because it was to be a busy three-part day. **Phase I** began when Don Williamson (Red Boot records) met me at the airport around noon and we hopped over to the nearby studio where I was booked to do a number on the RB label. It was fun and fortunate for me to do that sort of thing again after a lapse of about five years or so. (I made a dozen discs in the old days for RB, Grenn and Top, which almost nobody remembers.)

Here's a quick summary of the session: The engineer's name was *Sweetpea*. Big guy. Former drummer. Expert sound/light technician; does a lot of shows on the road. He's put a lot of CW stars on plastic. I wore elephant earphones in a pin-drop punctuated, dimly-lit *audio-mated* dungeon worth half a million, I reckon. After several *takes* on the mike, I got it right and they *canned* me. The tune is *My Blue Heaven*. It's now available, in case you readers wish to lend an ear, give it a spin, and buy a gross or two. (That makes a lot of *cents*.—Co-ed.)

Meanwhile, back at the studio. Sweetpea gave us a sampling of the sound with a fleeting flick of a few dozen switches on that huge console board that twinkled *Christmas-tree-mendously*, and sixteen tracks of the tape that carried separate sounds of instruments got blended expertly with the voice pattern. The wizardry of a studio and engineers like that is incredible.

Phase II—Off we went, next stop, English Mountain Retreat (resort), high in the hills near Sevierville. Where's that? Well, think Great Smokys, south of Knoxville; Gatlinburg, Pigeon Forge, Dollywood. Take another glance at the three color pages (57-59) in our March issue, or the center pages of this issue. *Retreat* is a good name. In that cool mountain country you're away from the world and half way to heaven. It's a condo village, rustic but elegant, dedicated to the best in square dance programming from April to

November, featuring over a hundred callers and the Red Boot Boys themselves, calling in two separate halls. I went through it with the Pruitts (owners Gordon and Frances), had a full-course early meal in the dining hall, had my cake and ate it too. Sam Dunn of Ohio was there with dancers. Name it, they've got it: trout farm, miniature golf, swimming pools, tennis, a western store, and full camping facilities on the way. I can't wait for my scheduled Callers College there with Don a year from now, October 30 to November 4, 1988. Meanwhile, if you feel a bit *over the hill* sometimes, go *over the hill* to the Mountain, and feel as spry as a spring chicken, with a ringing cling and clang in your cluck, as well as a renewed click in your clog.

Phase III. Rollin Amsden met me on the Mountain and we shot straight east to Blountville, where I was booked to call another Tri-Cities *ASDance*, sponsored by the Mountain Empire S/R Dance Association. Maxine Collins also went with us; the first guy at the door of the school to greet us was Wayne McDonald (bass singer with the Red Boot Boys); other callers present were Jim Mabe and Roy Crussell, who set the sound. Jim Cass cued rounds. Other key people were Bill and Nora Carrier, C. Story, more Storys...(and you'd better begin to end this story.—Co-ed.) Nice crowd of 75 couples. Chester and Anita Hand (Dillard CC grad '84) were there. A long and eventful day ended about midnight, and my welcome *home* for the night was the Camara (No, I didn't really sleep in a car), which is a pebble roll from the Tri-State airport, convenient for my tri-dance term terminal turnabout towards home the next morning, which also terminated the month of May.

Detroit, Michigan—June increasingly busts out all over each year, and the first port to pop was Detroit, early in the month. Caller Bill Peterson (*ASD*, June, p. 82) sets up a series of variety caller dances each summer in the cool Senior Center in Livonia, so I took my turn, and the turnout was typically topnotch. Alice (and Joe) Hill rounded out the evening. Like I said at the outset of this barely af-*Ford*-able filibuster, my charging chariot with its chattering chassis motored melodiously to the Motor City and back home the same night, and I reckon that's a perfect place to put on the brakes for now.

KEN BOWER

JOHN & WANDA WINTER

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C-213 ONLY YOU—Jerry Haag
C-321 NEWTRON DANCE—Gary Shoemake
C-519 FEVER—Ken Bower
C-706 ONE THIN DIME—Marshall Flippo
C-609 WHOOP DE DO (Polka)—Round Dance—John & Wanda Winter
C-806 OLD BLACK MAGIC—Scott Smith
C-807 VENUS—Scott Smith

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Club Name: _____

City (under which to be listed): _____ State: _____

☐ Same Listing as in 1986 Edition ☐ Revision ☐ New Listing ☐ Deletion (Club is no longer dancing)

Type of Club: ☐ Square ☐ Round ☐ Square & Round ☐ Contra ☐ Clogging

☐ Singles ☐ Teen ☐ Camping ☐ Handicapable ☐ Other _____

Program of Dancing: Basic Mainstream Plus Advanced Challenge Other _____

Place (where you dance): _____

Days you dance: Mon Tues Wed Thurs Fri Sat Sun Time of Dance: ☐ Evenings ☐ Other

Weeks you dance: Every 1st 2nd 3rd 4th 5th Other _____

Does the Club dance in the summer months? ☐ Yes ☐ No

Person to Contact concerning your Club: ☐ Dancer/Officer ☐ Caller/Leader

(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)

Name: _____ Address: _____

City: _____ State: _____ Zip: _____

Phone: (___) _____

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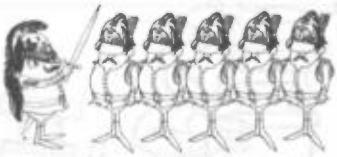
what makes a leader?



by Walt Cole*
Ogden, Utah

Let's look at what makes up a leader. There is really very little different between those who sit in the folding metal chairs and those who run the meeting. Experts who have studied leaders have identified their most successful traits. Some are obvious; some less so. But if you have the desire to take a leadership role, much of what the experts have learned may help you along the way.

First, have a dream. Effective leaders all have a good sense of their organization. They know what's going on in it, where it's been and where it's going. One way to develop a vision is to visualize your group five years from now. What do you see? What will the group have accomplished in five years with you at the helm? Whatever your goal, lock onto that dream, and don't let go!

Next, be the kind of leader you would follow. The underlying thing that makes an effective leader is the ability to ask oneself, "How do I want to be led?" Think about the kinds of qualities you like to see in a leader, then tailor your approach to fit. Very few people want to be led by a bad leader.

Then, be enthusiastic about your dream. You can tell others about your great vision for the future, but without passion your vision is just a passing fancy. Really good leaders are like little children in the sandbox, having so much fun it doesn't seem like work to them. Leaders are effective at communicating that enthusiasm to others. If a leader feels good about what he's doing and he's having fun, that has to be communicated, too, along with the message.

Another, don't assume you don't have the skills. Think about how you have been raised; the values that have been handed down to you by your parents, teachers, other leaders; the things that are important to you, and consider, too, an experience that far too many folks fail to appreciate, running a household. You can be a leader within your own home by virtue of the example you set for your children, your patience, your tact. The quality of being all things to all people—chauffeur, homemaker, cook, confidant, friend, disciplinarian—really begins at home and provides the basis for leadership in many other areas.

Yet again, consider yourself fail-safe. Effective leaders don't accept failure, and they don't allow setbacks to knock them off course. Leaders learn from their mistakes and move on. If you play it safe, you won't fail, but you won't get to where you're going either. That's the difference between a good leader and a bad one.

If you want power, call the electric company. Leadership is not what people think it is—poking, prodding and manipulating others. It's really energizing people. Pulling people in the right direction. Good leaders don't issue commands or send out a stream of memos. These make people under them feel dependent and sap their energies. A leader finds ways to help other people realize their potential.

Recognize that all leaders are not at the top. There are many ways to lead in an organization. In most cases, the person willing to take the initiative can be the leader. Being a leader doesn't necessarily

Continued on Page 92

DANCIN' AT THE DOM

by Bud McNicol
Medford, Oregon

On a cold, rainy night in March, the syncopated call of *Left allemande, swing your partner 'n promenade home* filled the theater of the Veterans Domiciliary at White City, Oregon. Square dancers from the surrounding communities of Medford, Rogue River, and Grants Pass danced and twirled to the sing-song commands of Dave Correllus, while the audience of domiciliary residents tapped their toes to the rhythm of the music. Miraculously, the dreary weather outside vanished; the spectators' beaming smiles bathed the room in bright sunshine.

The occasion for all the frivolity was a combined birthday party for several domiciliary members. A local western band joined the square dancers in the entertainment and afterwards the entire group was treated to cake and ice cream.

The Veterans Administration Domiciliary is old Camp White, a renovated WWII Army base. Now it provides veterans with a place to live. Many, both men and women, have war-related injuries and illnesses, and some are recovering alcohol and drug abusers. Through the efforts of the voluntary services, there is an ongoing program to familiarize the community with the domiciliary and dispell some of the negative image that is attached to its population. When a volunteer servicewoman at the domiciliary asked Lee Shatto, a dancer with the Spares 'n Pairs of Grants Pass, if she could arrange an exhibition of square dancers for the party, she frowned. She knew that square dancers are special, friendly people. But, would dancers come to the *dom*?

Lee agreed—reluctantly.

Dave Correllus is just beginnning his calling career and he jumped at the chance to *practice*. Now all Lee needed was dancers. One square would do, she thought, four couples—shouldn't be too difficult.

As the event grew close she had no commitments, only a few maybes. In desperation, she called Angela McNicol, the owner of the local square dance apparel shop and explained her dilemma.

"Don't worry, Lee," Angie said. "I'll make some calls."

When it came time for Dave to set up his equipment, a square and a half was ready to dance. Another couple hurried in as the first beats of music sounded. Then, another couple ambled in. Before the first tip was over, there were four squares dancing fanny to fanny in the small space provided for them.

At the end of the exhibition, Dave asked the spectators to join in for a fun dance. Some eagerly came up. Most sat glued to their chairs in stark fear. The dancers

went out into the audience and coaxed several more to join in.

This was the first time most of the vets had been exposed to square dancing, let alone actually dancing with square dancers. Judging from the bright smiles, it was a pleasant introduction.

One vet, celebrating his 80th birthday, smiled a wide, toothless grin. His pale, blue eyes dampened, and his gray stubbled chin quivered.

"Best *guldurn'd* birthday I ever had," he said hoarsely.

It was an evening loaded with fun and surprises. We square dancers learned something about the domiciliary, and the veterans learned about square dancers.

WELCOME TO "MY WORLD"

The two couples pictured above, Betty Lee and Bill Talmadge, SusanElaine and Harry Packer, are owners of My World Vacations, geared specifically to square dancers visiting the central Florida area.

An account written by a recent tour member describes in glowing terms the week spent with several members of her club vacationing in Florida.

From the first welcome—tall, cool glasses of fresh orange juice—through many evening dances, visits to the Magic Kingdom and to Epcot at Walt Disney World, with side excursions to Cypress Gardens, Sea World, Cape Canaveral, shopping sprees, to the final brunch, every effort was made to give these visiting dancers a vacation they would long remember. The article is signed by "The Exhausted Squares."

One paragraph describes SusanElaine and her activites. She is a square dance caller, well known in Florida, and has an exhibition group of square dancers. "Suzie's Best" has performed at several state conventions and at the National Convention last year in Indianapolis. The group dances both squares and rounds without cues, while SusanElaine sings. In her spare time, SusanElaine owns Susie Q Creations, designing and making square, round and clogging badges, bars and dangles. She recently started a line of custom-made license plates, for sale at Walt Disney World Shopping Village.

Just before New Year's Day last year, Betty Lee and SusanElaine were asked to provide dancers for the half-time show in the newly renamed Citrus Bowl in Orlando. 250 dancers from Miami to Tallahassee, Daytona to Tampa, volunteered to be in the show. Tapes of three songs were sent to all squares for rehearsal. Two were by the Gatlin Brothers, stars of the show, with choreography by Danny Robinson, an Orlando area caller. The day before the show, rehearsal took five hours—starting, stopping, re-working, giggling, frowning and laughing—an exhausting "hurry up and wait" morning. All out-of-town dancers stayed at the Sheraton Twin Towers, and they all attended a New Year's Eve Dance scheduled just for them and called by SusanElaine. (The dancers all joined in the Square Dance Spirit celebration mid-way through the evening, too.)

The half-time show started with a two-couple routine to *Orange Blossom Special*, followed by a huge *grand right and left* around the field until partners were met. Dancers ran to squares for a square dance routine. The Gatlin Brothers sang their latest hits from center stage. Lines of cloggers were on wooden platforms all over the field. Dancers dressed in yellow and orange did the *Texas Two-step*. The red, white, and blue clad square dancers ended with a grand square amid fireworks and smoke bombs, which Betty Lee describes as " a beautiful ending to a terrific show, on a sunny, balmy day in Florida."

Betty Lee and SusanElaine, mother-daughter twosome who with their husbands become a dynamite foursome, welcome dancers to "their world."

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4B-6070 MUSIC BOX DANCER— Mike
4B-6069 WHEEL HOSS (Hoedown)
4B-6068 MARIA— John Marshall
4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
4B-6065 STAY YOUNG— Mike
4B-6064 STROKERS' THEME— Bill V.
4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill V.
4B-6062 LOVE MEDLEY— Bob C.
4B-6061 GLENDALE TRAIN— Bill V.
4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst.)

NEW QUADRILLE RELEASES:

Q-853 SQUARE DANCE TIME IN TEXAS— Bob
Q-852 IT'S SO EASY (to Fall in Love)—Doug McCart
Q-851 GOT MY HEART SET ON YOU— Doug McCart
Q-850 ANY OLD TIME—Lee Main
Q-849 HONEYCOMB— Bob H.
Q-847 BIRTH OF ROCK AND ROLL— Larry J.
Q-846 OKLAHOMA BORDERLINE— Lee Main
Q-844 FAST LANES AND COUNTRY ROADS—Larry J.
Q-843 CAJUN MOON— Bob H.
Q-842 GREEN LIGHT— Romney Tannehill
Q-841 SHOOT LOW, SHERIFF (He's Riding A Shetland by Bob H. (Hoedown)

RECENT QUADRILLE RELEASES:

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Q-838 HEY GOOD LOOKIN'— Romney
Q-837 I'D DANCE EVERY DANCE WITH YOU— Lee
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NEWS

Houston, Texas
June 25, 26, 27, 1987

From the 36th National Square Dance Convention

PROMENADE FIGHT IN THE BLUEBONNET STATE

ROASTIN', BOASTIN', BOOSTIN' HOUSTON

Oil's well that ends well!" a Houston Oilers' fan might quip, and that's the feeling twenty-thousand-plus square dance fans had about the 36th National S/D Convention in Houston, Texas. There were some negative aspects (the sound, the heat, the tired feet) but good memories abound for the most part.

Most of the halls in the Astrodomain complex of buildings were comfortably cool, although the booth area had hot and cold spots. (Our booth was a hot spot, but business was good, and many old friends stopped by to chat, so we considered it a good location.)

The Showcase of Ideas was especially cool, extensive and informative, and we liked the elaborate "schoolhouse" theme for this area and the education section. Each panelist took away an "apple for the teacher" as a memento.

So many attendees complained about the poor sound in most halls that we urge key leaders in Anaheim, Oklahoma City, and future convention sites to p-l-e-a-s-e spend the money it takes to hire S/D-oriented firms to sound the halls.

Other *plusses* (really a lot of them):

- The Contra panels, clinics, demos and all-dance sessions were a beehive of activity, with the presentation of old-time Bluebonnet Dances a special hit.
- The almost continous performances of exhbition groups in Bluebonnet Park were super—colorful costumes, high-energy teen clogging, smooth rounds—and relaxing to watch.
- The elegant fashion show in the same location featured gals, guys, and glitter among bluebonnets galore.
- The live music provided by Terry Mosier and the Ghost Riders made a great hit with participating dancers—one of the most-mentioned features of the convention.
- Dancing in the Arena featured full crowds and good sound.
- A wide variety of vendor's booths were set up; aisles were wide and comfortable. The booths were on the way from dancing to the cafeteria, and vice versa, so traffic was substantial.
- Our own *ASD* Trail Dance at the Stouffer Greenway Plaza was well attended by volunteer callers and cuers, as well as by a constant flow of dancers.
- The Press Breakfast on Thursday morning, honoring all publication staff people, featured a special award to Cacti Pete, who has attended all 36 national conventions. The Diamond Jills quartet provided excellent harmony.
- The AstroWorld After-Party did not live up to expectations of having the whole park especially for the square dancers, but those who participated enjoyed the facility.
- All groups (Mainstream, Plus, A-1 through C-3, Clogging, Round Dancers, Contra Dancers, Campers, Singles) were accommodated.
- Roundalab, Contralab, NASRDS (Suppliers) and USDA conducted meetings prior or during the convention. Reports on those will be made later.

Future conventions will be in Anaheim in 1988, Oklahoma City in 1989, Memphis in 1990, and Salt Lake City in 1991. The latter site was announced in Houston by the National Executive Comittee.

See y'all next year, and next, and next...

Surprise!

by Doc & Peg Tirrell
Cresskill, New Jersey

Question: How do you have a surprise Fortieth Anniversary Party for a very busy, round dance cueing couple?

Answer: You hire them to cue a dance, even give them flyers to distribute, but don't tell them why. And then by word of mouth spread the real reason for the dance!

It worked! The date was set for December 27, on a weekend when it would be natural for all the Hark children to gather at the Vermont homestead. And natural for the Harks to be unsuspicious when the family suggested eating out before the parents went to cue their dance. Also planned was the unusually slow service at the restaurant so that Evelyn Hark could not arrive early at the hall and catch the decorators, nor see the arrival of their many friends and well-wishers.

Picture the scene, dancers milling all around the gaily decorated hall, and you are *late*! Evelyn and Al Hark rushed in to the dance hall, Evelyn removed her coat, dashed up to the stage, picked up the mike and began to apologize. They had not noticed the decorations of red hearts and 40's, the banners and anniversary cake! Not until the dancers continued their clapping and begin wishing them "Happy 40th Anniversary" that Evelyn and Al realized it was all a put-up job!

Doc and Peg Tirrell, Al and Evelyn Hark, Doris and Hal Holmes. The latter two are ex-New Jerseyites.

After dancing the *Anniversary Waltz*, Evelyn was too overwhelmed to cue so Barbara and Jim Connelly took over. Bucky Tenney and Dog and Peg Tirrell also shared the cueing, with Bucky, Wayne Richardson and Hal Holmes calling varying tips, including easy ones for the Harks' non-dancing friends.

The Hazen Squares presented Al and Evelyn with a Dividend Card entitling them to enjoy many restaurants and events in New England, two for the price of one. Dancers had been asked to bring anniversary cards with an admission fee of their choice enclosed. All were put into a ribboned basket for the Harks.

The weather was frightfully cold outside, but the warmth, love and friendship inside warmed the hearts of all. As we left we heard one dancer say to another, "Well, it worked this time, but how will we ever manage to keep it a surprise when Doris and Hal [Holmes] have their 50th next year?"

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SQUARE DANCE ORPHAN

by Elmo Stiles

I was a square dance orphan. When I was young, my square dancing parents took me to their dances and let me fend for myself while they do-sa-doed the night away. This never bothered me any. I found the dances to be better than sitting at home with a babysitter.

For one thing, the food was always excellent. All the dancers brought refreshments and laid them out on a long table. There was a vast array of cookies and pies and cakes, set out like a king's feast. It was enough to send a kid to hog heaven.

Of course, while everyone was dancing, the refreshment table went unguarded. I crowned myself the official taste-tester and made sure all snacks met my standards. Sometimes something exceeded the standards and you can be sure very little was left by the time the dancers got to it.

"Hey, Myrtle, I thought you said you would bring two dozen fudge brownies."

"Why, yes, I did."

"Well, there's only ten here now."

"I'll be darned."

But besides snatching snacks, the entertainment was limited for a kid. Actually, I knew how to square dance. Because I had been around it all my life, I just sort of picked it up. But I was a small kid and dancing with all those big people was awkward. Everyone would be stooping to reach me and I could probably look right up the women's petticoats and that would be embarrassing.

I preferred just to watch, listen to the music and sing along with the calls I knew. Maybe I fantasized about being a boy wonder square dance caller, touring the world.

One time I was looking around the dance hall for something to do. I found a back staircase and went up to the second floor. There were several rooms upstairs and I found one unlocked and went in.

The square dance music was as loud in this room as it was downstairs. This was because a vent in the floor let everything drift up. The vent looked right down on the dance floor. I laid down on the floor with my face on the grid and watched everyone dance.

It was pretty amusing. All those dancers swirling and twirling in all the different colors and patterns of shirts and dresses made the view from the vent a giant kaleidoscope. I could see my parents. I had never seen them from an aerial view and I discovered Dad had a big pink bald spot on his head.

I stayed and watched the kaleidoscope for the entire dance. Soon it was over. Everyone dispersed and my mother was calling me.

"I thought maybe you got lost," she said when I appeared.

"Naw," I said. "We square dance orphans can take care of ourselves."

Hem-Line

Just the thing for a cool May day of bus touring are these red and black sweaters with dancing silhouettes. In this photo, snapped as they were boarding the bus at Woolacombe to join the *ASD* dancers for a trip to Clovelly in Devon, England, Zoe and Dan Newson model the creations their daughter made on a knitting machine. Zoe and Dan live in Cambridge and were among the British dancers who attended the May Bank Holiday Dance Weekend at the Combes Hotel in North Devon.

Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—August, 1962

Follow these rules—
Be sincere
Be objective
Be resolute
Be confident
Be diplomatic
To be a leader!

"Good active leaders direct the group in a program of varied activities and effectively accomplish specific goals. Ineffectual leaders muddle through their jobs, never really accomplishing any lasting goals. Their groups will be bored and soon lack enthusiasm for any project.

"Certain character traits are essential for leadership. Among them are: a love of people, maturity, enthusiasm, creativity and knowledge. Most adults already possess the first three.

"If you aspire to be a leader in any group, make sure you have a set of accurate and clear cut principles to rely on. If you are not sure about the facts, find out. Being creative is merely being able to find a new approach to a problem; finding a new method for doing the same old thing, or revising existing methods to improve their effectiveness.

"To be a leader is not an easy task; however, its rewards are great."

Square dancing received national recognition in a recent issue of *Time*, the weekly news magazine. The Golden State Convention in Oakland, California, provided the basis of the article which was both factual and fanciful. Square dancing as seen through the eyes of a non-dancer is partly modern and partly hillbilly. Our image is showing.

10 YEARS AGO—August, 1977

So You're going To Do Publicity..." Some of the "finer" points Marilyn Ryan makes, besides the usual five W's (who, what, where, why, when) are:

"Beware of using too much 'lingo' that only square dancers understand, such as 'angel.' The non-dancer reads it and asks, What in heaven's name is an 'angel'? You can get the same message across by re-

Continued on Page 92

Best Club Trick

CHIPPEWA CHIEFS AND SQUAWS

by Bev Warner

It's easy to figure out how some clubs were named. The name of Chippewa Chiefs and Squaws of Remus, Michigan, is typical of the American Indian names found in that area.

Club outfits are the most fun things going. Callers dread them because they all look alike, but for visiting clubs, they are truly outstanding. Of course, a club outfit is fashioned around the club name.

The Chiefs and Squaws were clever and practical in making their outfits. Using a beige suede cloth for the vests and skirts was wise. They are durable, washable, soft to the touch, and will never go out of style. Fringe edges the women's skirts, making them look rather Indian-ish. On the back of the lined vests are large Indian-head patches with the club name. All members wear red shirts of their choice and the men wear beige trousers.

A committee planned the outfit and Rose Michell was "roped" into doing most of the sewing. (See "State Line.")

The Chiefs and Squaws were formed after an adult education class of dance lessons. Four charter member couples still dance with the club: Dick and Grace Sanderson, Ila and Russ Miller, Helene and Don Chase, Neita and Harvey Blackmer.

Neita says, "If it had not been for Harvey dragging me off to lessons, I would never have gone back for a second lesson. It was a disaster for me. I just knew everyone was watching me and all of the mistakes I was making, but I must admit I love it now after all of these years. I don't care about the mistakes that are made and I love Harvey for dragging me."

Sandy Towersey was the beginning caller for the club. Duval First, the present caller, has been with them since 1978.

You can bet when you dance with the Chippewa Chiefs and Squaws, you will enjoy the "war whoops and hollers" right along with the best of them.

FEEDBACK

We have had numerous inquiries in response to the letter to the editor in "Grand Zip" in the December edition...Only a few of our recruiting and retention techniques were original. Our success with lessons was due to implementing the wisdom of callers and dancers whose ideas have been published repeatedly in articles over the decades. An excellent example is the "Dancing Tips" by Harold and Lill Bausch in the February '87 issue of *ASD*. We believed what they were all saying and we vowed to put these ideas into action as well as a few of our own. It paid off. Of the original 82 people attending our first two free nights of lessons, 78 turned out to be local residents. After 20 weeks of lessons, through Basic, we lost 21 people due to moves, job shift changes, illness, accidents, and personal reasons. The remaining 57 graduated from the Basic program on January 30, and 49 joined our club. Although this may not seem like many to big city clubs, it is a huge success by our standards.

What are these "secrets?"...In order of importance, the caller is the most critical element. He or she must be personable, knowledgeable, patient and non-critical. Our caller, Dee Cox, a 30-year veteran caller, followed the Callerlab program religiously—no rushing, no shortcuts, lots of fun, lots of review, and repeated encouragement. The students went home each night looking forward to coming again. They went home believing they really learned something and that they were better dancers.

The second most critical element is leadership and management of the program. Being semi-retired, Helen and I accepted the presidency not to get a badge dangle, but because we had the desire and time to do something constructive for the super people in our club who give us so much enjoyment. The members agreed to our lessons proposal and agreed to be part of the activity. Here are some of the important elements of our program:

1. We told the members, "If you really believe in the friendship, fellowship and fun of square dancing, you most certainly want your best friends to join in and share this." Anyone who asked a friend and detected even a spark of interest gave us the names and addresses of these people. Helen wrote a personal letter from us giving a special invitation to them...We figured if we could get them to come, our caller and members would get them to stay. And they did.

2. Our members were asked to "angel," greet the students as they arrived, speak with them and learn names, rotate through the squares, and make everyone feel special and welcome.

3. Name badges not picked up each night were listed. If we could not account for the absence, we phoned the couples the next day to let them know they were missed. We encouraged them to keep coming, and followed this with a call to the member who originally supplied their names, asking them to make personal contact. We also offered a 30-minute, pre-lesson review time each week.

4. We tapped the younger crowd by providing a supervised nursery for younger children and a room with a VCR and TV for the older ones. The local VCR rental stores donated Disney and other tapes for the advertisment they got.

5. Our board of directors sensed that the students needed to see a goal in the near future, and that full club membership needed to be integrated with the students for a closer comradery. It was unanimously agreed that we would redefine our club for the last four months and dance the Basic program with some MS. We will teach a couple of MS moves each night during the first half hour and just club-dance for the last two hours. This is how

we graduated dancers in January and increased our club membership about 140%. We will be dancing the MS program by May. The "oldtimers" can visit other clubs if they want to dance Plus, and we do. Many others visit us as well.

The whole thing boils down to genuine, sincere concern for the activity of square dancing and what it offers to people. It does take time and it is a lot of hard work. Very few things worthwhile come easily. It's truly a labor of love. The spontaneous comments from our students on the atmosphere and *esprit de corps* of the group is ample reward for the effort.

Nick & Helen Heidy
Durango, Colorado

ALIVE AND WELL

Bob Barnes of Lakeland, Florida, wants dancers to know that following recent surgery, he is in good health, back to work, and honoring his calling commitments.

Pictured in the photos are the 117 members who attended LEGACY VII last May in Nashville, Tennessee. Focus of the meetings was on the goals of LEGACY and future projects to be accomplished. One of the main concerns, since its inception in 1973 has been square dance leadership, hence the encouragement of leadership seminars throughout the activity.

Elected as LEGACY chairmen for 1987-89 were Walt and Louise Cole of Ogden, Utah. Assisting them as vice chairmen are Stan and Cathie Burdick, Huron, Ohio. Executive committee members are Chet and Julia Vetter, Ernie and Barbara Stone, Ted and Betty Vaile. Remaining as executive secretaries are Vera and Al Schreiner, with May Donna Gilmore as assistant. Committee appointments were not final at this writing.

L E G A C Y

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STATE LINE

"Say yes to Michigan," square and round dancers! Have we got a dress and vest for you to see. The Chippewa Chiefs and Squaws of Remus, Michigan, are lucky to have a member, Rosie Michell, who keeps the women in beautiful new dresses. She outdid herself when she designed, constructed and modeled this creation, which is now Michigan's state dress.

Not only is the style becoming and beautiful, but the colors are a natural for Michigan, the Water Wonderland. She chose navy blue, with trimming of yellow bias tape, with a white sailor collar with navy blue appliques in the shape of Michigan, including the upper peninsula. The man's vest is yellow with a large applique of Michigan on the back.

Rosie, you did yourself proud, and the club thanks you.

Meet Rosie and Jerry Michell, facing the camera in the photo.

Neita Blackmer
Barryton, Michigan

AMERICAN FOLK DANCE NAMED IN W.V.

In 1981, Frank Slagle from Kingwood, West Virginia, read a story in *American Squaredance Magazine* entitled "California Tries for Folk Dance Status." He said to himself, if California, why not West Virginia? Within a few weeks he contacted members of the House of Delegates and Senators in Charleston, the state capital. Frank worked about two years with only slight success. In December 1983, Corbet and Rena Phares, having served the state on the national level, joined Frank and Jean Slagle in their efforts to make Square Dance the State Folk Dance.

When the state legislature met in January 1984, the square dancers were there to talk to senators and house members. Dressed in square dance attire, they performed in the capitol rotunda. Presented to the house and senate were petitions from over 2,000 square dancers.

Just a few weeks later, the senate voted to pass the S/D Resolution, but when it came to the house, a woman named Bonnie Brown spoke against the resolution and it failed to pass.

At the next state S/D convention in Charleston, the Slagles and Phareses met Bonnie Brown and answered her questions, took her to the convention, introduced her to many dancers. That's all it took; she would support us.

In 1986, Corbet and Rena Phares traveled to Charleston and made what they thought were the necessary contacts to have the resolution passed. After being assured of success, they went to Arizona for the balance of the winter.

On their return in March, they found that the house passed the resolution, but their senator, who had supported them in the past, had failed to have the resolution introduced in the senate. So it failed again.

This year Corbet made a new contact with Senator Bill Sharp and he introduced the resolution, which was passed on Feb. 6, 1987. Another friend, Representative Kenneth Riffle, presented it in the House, and it passed February 13. The Square Dance is now considered the West Virginia Folk Dance. Other contacts were: in the Senate, Jay Wolfe; in the House, Speaker "Chuck" Chambers, Bonnie Brown, Percy Ashcraft, Floyd Fullen and Joseph Minard. The square dancers appreciate their support.

The Resolution reads: Square Dancing is the American Folk Dance that is called, cued or prompted to the dancers, and includes squares, rounds, contra, clogging, line and heritage dances...Therefore, be it resolved by the Legislature of West Virginia that the square dance is hereby designated the West Virginia Folk Dance.

Corbet & Rena Phares

CUE TIPS

DIE LORELEI

CHOREO: Daryl & June Bendewald
RECORD: EN009 (HH993)
DANCE: Waltz, Roundalab Phase III
FOOTWORK: Opposite, directions for M except as noted.
SEQUENCE: Intro, A,B,A,B, Tag

INTRO

1-4 **WAIT; WAIT; APART,—, POINT,—; TOGETHER CP LOD,—, TOUCH,—;**
1-4 In open fcg pos DLW wait; wait; step apart from partner L,—, point R,-; together R to CP LOD,—, touch L,—;

PART A

1-4 **LEFT TURNING DIAMOND SCAR DLW;;;;**
1-4 In CP LOD fwd L turning LF DLC to BJO, side R, back L; back R, side L turning LF ¼ DRC, fwd R; fwd L, side R turning LF ¼ DRW, back L; back R, side L turning LF ¼ DLW, fwd R blending to SCAR;

5-8 **TWINKLE TO BJO; MANEUVER; TWO RIGHT TURNING WALTZES CP LOD;;**
5-8 In SCAR DLW fwd L turning LF to LOD, side R, close L to BJO LOD; fwd R turning RF ½ to CP RLOD, side L, close R; starting RF turn side & back L, side R, close L; continue RF turn side & fwd R, side L, close R to CP LOD;

9-16 **REPEAT MEASURES 1 THRU 8 TO BFLY WALL**

PART B

1-4 **WALTZ AWAY & TOGETHER;; TWO SOLO WALTZ TURNS CP WALL;;**
1-4 In Bfly wall waltz away from partner fwd L, fwd R, close L; fwd R turning to face partner & wall, side L, close R; releasing hands fwd L turning LF to COH, side R, close L; continue LF turn back R turning to face partner & wall, side L, close R to CP wall (W fwd R turning RF to wall, side L, close R; continue RF turn back L, side R, close L to face partner & COH);

5-8 **DIP CENTER; MANEUVER; IMPETUS SCP LOD; THRU, SIDE, CLOSE BFLY WALL;**
5-8 In CP wall dip back COH L; recover R turning RF ¼ to CP RLOD, side L, close R; starting RF turn side and back L, bring R to L with heel turn, fwd L to SCP LOD; thru R turning to face partner & wall, side L, close R to Bfly;

9-16 **REPEAT MEASURES 1 THRU 8 TO CP LOD**

TAG

LAST TIME THRU PART B CHANGE MEASURE 16 TO THRU, APART, POINT;

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Dancing Tips

by Harold & Lill Bausch

The growth, or the decline, of square dancing is often related to "fellowship." The word has many definitions, but I would like to share two: "the condition or fact of having common interests, ideals, experiences, etc.," and "a body of individuals joined together through similar interests, beliefs, etc."

The more fellowship we have in square dancing, the more our groups will grow. The decline of fellowship would bring on a decline in our numbers.

In the early seventies, we were becoming concerned at the way square dancing was going. It seemed that people were losing interest because of several factors—the number of surprise calls they encountered, the lack of confidence that they were good and able dancers because they ran into many calls they hadn't heard before and couldn't dance. All this brought less fellowship.

Also in the early seventies, several callers met to form a new organization for callers, called Callerlab. One of their concerns was the number of new calls being called at open dances and the resulting confusion. Soon Callerlab came out with a group of dance programs—Mainstream, Plus, and then Advanced. The main reason was so dancers would know which set of calls were to be used at each dance.

The idea of dance programs was a noble one, but unexpectedly, it also contributed to the idea of dancers striving to be better. Not better than others, but better and more knowledgeable about the calls. This in turn started to separate dancers into groups, those who wanted to move on to new calls, and those who didn't have the time or desire to do so.

At the same time we suddenly found callers—many of them—wanting to call the most advanced programs because they didn't want anyone to think some other caller knew more. A funny thing happened—suddenly we found callers who could call advanced programs but really were not experienced teachers. It is not difficult for a caller to write out a complex set of calls, or even to get these calls from a callers' note service, and become an advanced or challenge caller. But the same caller often had not worked up through the programs for years to really understand the calls, and the needs and desires of the majoriy of dancers.

At one time I was on a Callerlab committee to screen callers for membership. Part of the requirements was that a caller had to have so many years' experience as a caller and in teaching square dancing. A gentleman came before us who had only been calling a couple of years, and who called only challenge. We asked if he taught beginners, and he said no, he didn't see the need, he just wanted to call for challenge dancers. Apparently, he got his experience from books and note services. He was quite upset when we didn't approve his application. He said he could call anything we could. I'll bet he could, but there is more to being a caller than memorizing a set of calls.

It seems to me that the real mainstream of square dancing is somewhere between the Mainstream and the full Plus program. There are popular calls that dancers like to dance in both programs, and our dancers are happiest when we use calls they enjoy. At this time this true mainstream is not defined by any printed program, and it is up to callers to find it with each club for which he or she calls.

No organization is going to do this for us. Callers are paid to show dancers a good time, and we are going to have to work it out with each club. It is sad when we are limited to one program when 95% of the dancers on the floor would like to be dancing a variety of calls.

Should a caller be criticized when he uses a call from another program if he keeps all, or nearly all, of the dancers dancing? If the caller has the ability to call in such a way that all get through the calls, is he still wrong to slip in a *track two*? You tell me...

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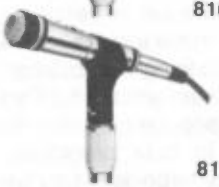

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Calling Tips

PART I

by Evan Pauley

HIGH—TECH CALLING THE CALLER AND THE COMPUTER

Almost everyone in today's society has some type of contact with computers. The high-tech world of the 1980's that we live in has computers that tell you what's wrong with your car (in English, Spanish and French!), computers that give you access to your bank accounts at 3:30 in the morning, and (as most of us, including myself, unfailingly discover) computers that magically send us every possible kind of correspondence,from bills to form letters to advertising circulars.

Several callers (and dancer leaders, too) have turned to the personal computer to help them manage their square dance-related information. Personal computers have become the television console of the 80's. As callers and leaders, if you have access to a personal computer, then this column is for you!

To begin with, we'll examine just what a personal computer really is, and what kind you'll need to start storing all this valuable information. Then, we'll start looking at different actual uses of the computer (called "applications" by computer buffs) that will quickly reduce the amount of time that you currently spend on paperwork and bookkeeping.

Let's start off with a bit of instruction as to what makes a personal computer "tick."

A personal computer is composed of five basic parts: the CPU (Central Processing Unit), which is the "brain" of your computer (it does all the actual thinking); the storage unit (or units, depending on your computer), which store all the information that the CPU requires to operate; the keyboard, which you use to enter and retrieve the information; the CRT or display unit (usually a TV-like screen with green or amber coloring); and finally a printer to actually transfer the information to paper (this is optional with most systems).

All of these parts can be grouped under one umbrella term: *hardware*. Each and every one of these basic parts is a piece of machinery that performs one specific function. It's call hardware for a (hopefully) obvious reason: you can reach out and touch it...it's "hard!"

All of the hardware that makes up a computer system is connected together by cables with what may seem like some rather strange looking connectors on the ends. These are called "interface cables" and they're really not that strange at all. Usually the only time you, the user, need to concern yourself about what kind of cable you need is when planning to connect a new piece of hardware to your system. You'll need to know then what kind of connection, or "interface," that your new piece of hardware requires to operate. This information is almost always supplied along with the hardware you buy.

By themselves, however, these different pieces of hardware (individually, they're called *peripherals*) don't have the ability to process a single item of information! There's one more thing that the hardware needs to become a true computer—instructions on what to do. Such instructions to the machine are called *programs*. The information that these programs need to operate is called *data*. The combination of the programs and the data used by those programs is called *software*.

Next issue, we'll take a look at the different kinds of hardware that are available on the market today, and attempt to make some sense of all the "buzzwords" that you might hear when you enter your local computer store to get your computer system.

by Bob Howell

easy level

August is a great month for vacationing and traveling. Here are a few titles that fit the situation.

Callerlab has combined the Contra and Traditional Committees. Mona Cannell, the current chairman, has sent along the following two dances which have been designed as the Dances of the Third Quarter.

THREE LADIES CHAIN

First couple balance, first couple swing
Lead right out to the right of the ring
Circle four hands once around (Couples 1 & 2)
Now two ladies chain, don't be slow (Ladies 1&2)
Now three ladies chain across the floor
Gent 1 & lady 2 turn half left, chain ladies 2 & 4
Gent 1 & lady 4 turn half left, chain ladiess 4 & 1
Gent 1 & lady 1 turn half left, chain ladies 1 & 2
Gent 1 & lady 2 turn half left, chain ladies 2 & 4
Gent 1 & lady 4 turn half left, chain ladies 4 & 1
Gent 2 & 4 turn the ladies chaining to them.
Chain them over, chain them back
While the three gents stand like a rock in the sea
Chain those gals 'til you've chained all three
Now first old couple lead to the next
Circle four go once around (1 & 3)
Chain two ladies across the track
Chain those gals, chain 'em back (Ladies 1 & 3)
First old couple on to the next
Circle four hands once around (couples 1 & 4)
Now two ladies chain, don't be slow
Now three ladies chain across the floor (Repeat above)
Home you go and everybody swing
(Repeat call for couples 2,3 and 4.

NOTE: For great variety and challenge, see the variant *Three Ladies Chain the Length of the Hall* in *Cowboy Dances*, pp. 349-350.

TUNNEL OF LOVE

by Jerry Helt, Cincinnati, Ohio

FORMATION: Proper contra set (men to caller's right, women to caller's left). Set limited to about 8 couples.
MUSIC: *Ragtime Annie*, Gold Star 402; *It Ain't Nothing But Love*, Big Mac 050; any standard 64-count music.

INTRO:
— — — — , Everybody forward and back
— — U-turn back , Everybody pass thru
— — — — , Everybody forward and back
— — U-turn back , Everybody pass thru
— — — — , Head couple only down the center*
— — — — , Head woman up the center, head man up the outside
— — — — , Head woman down outside, head man down center
— — — — , — — Partner swing
— — — — , Everybody forward and back

*All other couples form two-hand arches after head couple passes.

Herry Bortz of Lady Lake, Florida, was in Jerry Helt's callers' class at Copecrest this past spring and wrote an easy routine involving a ***Hey for 4*** *in a square formation using the record,* ***Down the Wrong Road Again.***

HEY HEY SQUARE

MUSIC: Prairie 1046

OPENER, MIDDLE BREAK, CLOSER
(exactly as written for the singing call)
Four ladies promenade inside
Come back home and swing your man
Join hands and circle
Left allemande and weave the ring
Here I go down the wrong road again
Do-sa-do and promenade
Even knowing where it will end
Here I go down the wrong road again

FIGURE:
Heads (sides) forward and back
Heads (sides) do-sa-do, then back to partner
Face corner and do-sa-do
With corner reverse do-sa-do
Do a hey for 4
Take corner and promenade home*

*Use a sweeping promenade because you are already very near to home.

While at Oglebay Folk Dance Camp- this past Memorial Day Weekend, camp director Bill Herman taught me a nice solo dance he learned from Juanita and Fred Schockey of Orlando, Florida. They use the music ***On the Road Again*** *and call the routine...*

O.R.T.A.

FORMATION: Solo

MUSIC: Columbia 1302166

ROUTINE:

1-4 Twist knees to the right (1), left (2), right (3), left (4)

5-8 Place left heel to the left (1), left toe beside right instep (2), left heel to side again (3), step left (4)

9-12 Place right heel to right (1), right toe beside left instep (2), right heel to side again (3), step right (4)

13-16 Step on left foot (1), kick right foot foward (2), step right (3), left (and), right (4)

17-20 Repeat 16-18

21-24 Walk forward left (1), right (2), left and turn ¼ left (3), right (Bring right foot next to left.) (4)

25-28 Left heel (1), bring left foot to right foot (2), right heel (3), bring right foot to left (4)

STAR RATING INDEX

Readers have asked about the star rating for the record reviews ("Flip Side/Square"). Here is how Dick Bayer and his dancers pick 'em and rate 'em:

★★★★★	Excellent
★★★★	Very Good
★★★	Good
★★	Below Average
★	Questionable

PLANNING YOUR FALL PROMO PROGRAM

August is the ideal time to take a few moments to order recruitment items for fall class promotion. First and foremost, send $1. for the LEGACY Promo Kit (See page 4). Second, buy a hundred or more promo folders (p. 94). Finally, buy *Show and Sell* and/or *Clip Art* books (same page), and ask us at *ASD* for helpful *IN-forms, Poster-Paks, New Dancer Notes,* and sample magazines.

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GARY SHOEMAKE'S TIMBERIDGE SQUARE DANCE VACATIONS

QueST

Quarterly Selection Tips

A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

Bill Heyman, newly appointed chairman of the Callerlab Plus Committee, has announced that for the third quarter of 1987 (July, August and September), the following has been chosen as the Plus Emphasis Call:

ANYTHING AND ROLL

STARTING FORMATION: Various

TIMING: 2

DEFINITION: The term ... *and roll* may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left at the completion of the call, but not to a call which, by definition, has all dancers walking straight forward at the completion of the call. It is an instruction to the dancer(s) to turn individually in place, one-quarter (90°) more in the direction of body flow determined by the preceding command.

Note that if ... *and roll* is added to a call which, by definition, has some dancers walking straight forward or standing stationary at the completion of the call, those dancers will do nothing for the ... *and roll.*

STYLING: At the completion of the movement preceding the roll (anything), release all handholds and allow the established momentum to set the direction for the solo turn in place. Arms are returned to natural dance position and ready to assume appropriate position for the next call.

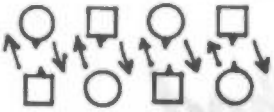
EXAMPLES: Partner trade and roll

Trade

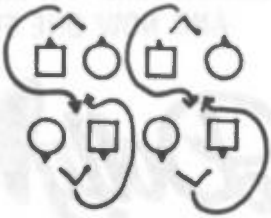
L dancer roll R
R dancer roll L

Ends with facing dancers

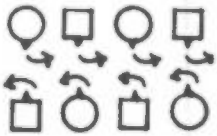
Right and left thru and roll



Facing lines



Courtesy turn



All roll left

Ends in R-H columns

AC Lines
ADVANCED CHALLENGE

by Russ and Nancy Nichols

ALTOONA, PENNSYLVANIA

Altoona is the site of the famous Horseshoe Curve on the Pennsylvania Railroad, which was opened for traffic in 1854 and considered then and now as an engineering marvel. Before June 17, 1987, that is what made Altoona famous, but in the minds of nearly 1400 square dancers who attended the 21st National Advanced & Challenge Convention, Altoona has a lot of other reasons to be proud and famous, namely their people. Several dancers walked to a restaurant for lunch on Saturday, while dining, it started to rain, the owner arranged for a van to shuttle the dancers back to the school so they wouldn't get wet. One thing right after another, the local people were ready to be of assistance. A local club provided the security at the school at no fee. It was amazing the treatment the dancers were shown. It was the biggest gathering ever to be held in Blair County and it was the biggest gathering of A/C Dancers ever. 1392 dancers (I think), that will make it very challenging for Toledo and Hamilton, to try to top that. For those of us, who have been in the A/C movement for a while, it's hard to imagine, how our aspect of the hobby has grown. In 1977, there were 280, now nearly 1400.

Ross Howell was selected by the dancers in attendance to be a part of the 1988 staff. He had chosen to sit out a year and didn't appear on last year's ballot, but has reconsidered and will be back next year. Clark Baker and Vic Ceder will not be Associate Callers for the 1988 Convention, which will be held on June 16-18, 1988 in Virginia Beach, Va. The 1989 convention will be held in Nigagara Falls, NY. The dancers represented 32 states, Canada and Japan. Pennslyvania, New York, Ohio, and Florida had the most dancers. We only heard three gripes in all the dancers we talked to: 1. Too Hot, inadequate air conditioning in some halls. Part of that was caused by the exceptionally warm weather for that time of the year in the mountains. 2. The distance from the CI Hall in relation to the other halls which cut down on the mingling between halls. 3. The boilers broken down, eliminating the hot showers promised to the campers in the parking lot. We know those seem major to some people, but to have a record crowd and only have those minor discomforts, we think Ed and Marilyn Foote did an outstanding job, in fact their acheivements were more noticable this year than in prior conventions, we have attended. Every tip in every hall was recorded, again this year by Dick and Arlene Cook of Orangevale Ca. You may receive the tapes of your choice: RHC Enterprises, 9054 Edden Oaks Ave., Orangevale CA 95662. (916) 988-8905.

We were able to pick up a revised Third Edition of Ben Rubright's *Pocket Reference of Current Experimentals and Non-list Calls C-3 and C-4.* It has been revised and corrected to correspond with the most recent C-3A and C-3 lists, along with the revised C-4A and C-4B lists (Clark Baker, June '87). We don't know how many of you working C-3 are familiar with this handy little reference, but we refer to it every night we have a workshop and strongly recommend it. You may get your copy by writing to Ben Rubright, 1309 Bearmore Dr., Charlotte NC 28211.

We talked to three couples who make up the square of Challenge Dancers from Waynesboro, Va. The four couples get together, used Ed Foote's *C-1 Teaching Series* and then Dave Hodson's *Shazam Tapes* and found themselves fully prepared for the convention.

Creative Choreography

by Ed Fraidenburg

Gimmick **

GRAND BOX
by Orlo Hoadley

STARTING FORMATION: Any facing lines of four at normal spacing.

ENDS:
1. 4 steps: step forward and box the gnat*;
2. 4 steps: back up and turn to face partner;
3. 4 steps: Step forward and box the gnat*;
4. 4 steps: back up and turn to face partner.

*If all ends are same sex, use *slide thru & roll.*

CENTERS:
1. 4 steps: step forward, turn to face partner;
2. 4 steps: back up (reverse);
3. 4 steps: step forward, turn to face partner;
4. 4 steps: back up.

This two-time zero = *ends circulate twice.*

EXAMPLES:

Side ladies chain, heads square thru
Circle to a line, forward and back
Grand box = 1P2P lines.

Four ladies chain ¾, sides right and left thru
Heads crosstrail thru, go around one to a line
Go forward and back, grand box= 1P2P lines.

Heads lead right, circle to a line
Forward and back, grand box, pass thru
Wheel and deal, swing thru, turn thru
Pass to the center, square thru three hands
Left allemande...

Heads pass thru, go around one to a line
Forward and back, grand box, star thru
Substitute, square thru ¾, left allemande...

REVIEW

AN ANALYSIS OF *AND ROLL*

STARTING FORMATION: Various

The term *and roll* may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left at the completion of the call, but not to a call which, by definition, has all dancers walking straight forward at the completion of the call. It is an instruction to the dancers to turn individually, in place, one quarter more in the direction of body flow determined by the preceding call.

NOTE: If *and roll* is added to a call, which, by definition, has some dancers walking straight ahead at the completion of the call, those dancers will do nothing for the *and roll.*

COMMENT: Although included in the definition, the use of *and roll* where only some of the dancers are expected to roll generally causes problems for Plus dancers. Most will attempt to roll to face. It's best, where possible, to "name" the dancers who are supposed to roll. Because of the oddball arrangements resulting from this use, it might be wise to restrict this variation to Advanced and above.

SAMPLE CHOREO:

Heads square thru four, right and left thru
And roll, ends circulate, centers trade

Girls trade and roll (girls only)
Center four circulate (straight ahead)
Girls touch ¼, centers trade, girls trade
All pass thru, wheel and deal
Dixie grand, left allemande...

Heads lead right and circle to a line
Touch ¼, circulate, trade and roll
Pass thru, tag the line in, star thru
Pass to the center, square thru ¾
Left allemande...

Some good, but seldom used, calls to precede *and roll* are: *recycle. linear cycle, bend the line.* There are many more. Get out your dolls and look for them. It's well worth the effort, and your dancers will better understand *and roll.*

SAMPLE CHOREO'
Heads lead right, veer left, couples circulate
Bend the line and roll, circulate, trade and roll
Square thru four, trade by, left allemande...

Heads lead right and circle to a line
Ocean wave, linear cycle and roll
Centers trade, scoot back, trade the wave
Single hinge, right and left grand...

Heads lead right and circle to a line
Ocean wave, recycle and roll, circulate
Trade and roll, pass thru, wheel and deal
Zoom and pass thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, recycle and roll, split circulate
Boys trade, pass the ocean, recycle and roll
Split circulate, boys trade, left allemande...

Heads square thru four, ocean wave
Linear cycle and roll, girls run
Left allemande...

Heads lead right and circle to a line
Ocean wave, recycle and roll, trade and roll
Pass thru, bend the line and roll
Swing thru, recycle, double pass thru
Track two, recycle and roll, girls trade
Star thru, trade by, swing thru, square thru
But on the third hand, right and left grand...

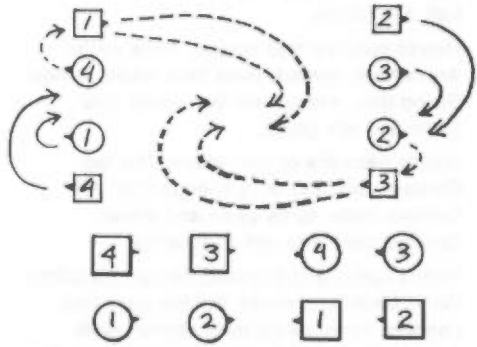
American Squaredance Magazine's choreography section features original material summitted to the editor. New ideas are presented regularly. Mail creative material to Ed Fraidenburg, *American Squaredance*, P.O. Box 488, Huron OH 44839.

FERRIS CYCLE AND WHEEL

DEFINITION: From 3x1 lines, infacing end and adjacent center *ferris wheel* (or *stretch recycle*) as required; outfacing end and adjacent center *wheel and deal* (or *recycle*) as required.

If the infacing end and adjacent center are facing the same direction, they *ferris wheel*; if alternating directions, they do a *recycle*, moving to the far center position of the final DPT formation. If outfacing end and adjacent center are facing the same direction, they *wheel and deal*; if alternating directions, they *recycle*.

It is possible that this movement is covered under the *stretch* concept.



SAMPLE CHOREO:
Heads square thru four, ocean wave
Centers walk and dodge, ferris cycle & wheel
Double pass thru, peel off, star thru
First couple go left and next go right
Left allemande...

Heads square thru four, ocean wave
Centers run, centers walk and dodge
Ferris cycle and wheel, zoom and swing thru
Recycle, zoom and star thru, others lead right
Left allemande...

Heads square thru four, swing thru
Centers walk and dodge, ferris cycle & wheel
Zoom & swing thru, recycle, left square thru ¾
Box the gnat, right and left grand...

Heads lead right and circle to a line, touch ¼
Coordinate, centers walk and dodge
Ferris cycle and wheel, centers pass thru
Swing thru, right and left grand...

Heads square thru four, swing thru, boys run
Centers walk and dodge, ferris cycle & wheel
Pass thru, touch ¼, centers trade
Boys trade, all star thru, trade by, swing thru
Boys run, bend the line, crosstrail thru
Left allemande...

Heads pass thru go round one to a line
Spin the top, centers walk and dodge
Ferris cycle and wheel, girls left square thru
Three-quarters, touch ¼, same sexes trade
Right and left grand...

Heads lead right and veer left, crossfire
Coordinate, centers walk and dodge
Ferris cycle and wheel, zoom and pass thru
Swing thru, right and left grand...

Heads lead right and circle to a line
Pass the ocean, centers walk and dodge
Ferris cycle and wheel, double pass thru
Track two, recycle, square thru ¾
Left allemande...

Heads curlique and spread, ferris cycle
And wheel, spread, pass thru, wheel & deal
Swing thru, extend the tag, swing thru
Right and left grand...

Heads pass the ocean, extend the tag
Centers walk and dodge, ends circulate
Centers trade, ferris cycle and wheel
Centers pass thru, left allemande...

Heads curlique and spread, centers pass thru
Ferris cycle and wheel, double pass thru
Leaders trade, swing thru, centers walk
And dodge, ferris cycle and wheel, pass thru
Swing thru, right and left thru...

FIGURES

by Ed

MAINSTREAM CHOREO
FROM HERE AND THERE

Heads pass thru, cloverleaf, swing thru
Turn thru, left swing thru, recycle, touch ¼
Girls trade, partner trade, left allemande...

Heads square thru four, pass thru, cloverleaf
Sides square thru ¾, pass thru, cloverleaf
You're home!

Heads square thru four, pass thru, trade by
Centers out and cast off ¾, centers fold
Swing thru, turn thru, centers out
Cast off ¾, centers trade, all star thru
Reverse flutter wheel, zoom and pass thru
Left allemande...

Heads square thru ¾, cloverleaf, swing thru
Turn thru, left swing thru, recycle, touch ¼
Boys trade, pass thru, tag the line in
Left allemande...

Heads lead right and circle to a line
Half square thru, cloverleaf, centers half
Square thru, pass thru, cloverleaf
Centers half square thru, pass thru, cloverleaf
Centers square thru ¾, cloverleaf
Centers right and left thru, swing thru
Turn thru, touch to a wave, recycle
Square thru ¾, trade by, left allemande...

Heads square thru four, touch ¼
Scoot cross & turn, pass thru, wheel & deal
Zoom and square thru, scoot and relocate
Recycle, pass thru, left allemande...

Heads lead right and circle to a line
Swing thru, spin the top, single hinge
Scoot cross & turn, spin the top
Same sexes trade, right and left grand...

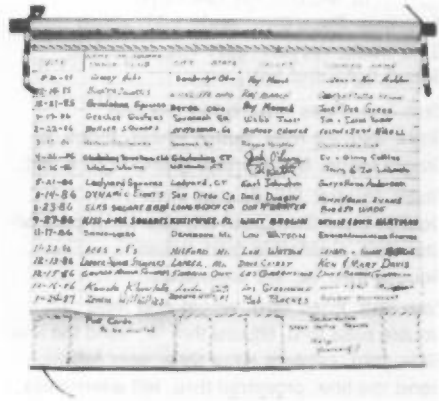
From Brian Hotchkies, Australia:
Heads square thru four, swing thru, girls fold
Peel off, wheel and deal...(zero)

Heads square thru four, half square thru
Tag the line, peel off, square thru ¾
Left allemande...

Heads square thru four, swing thru
All eight circulate, girls fold, peel off
Bend the line, pass thru, wheel and deal
Star thru, circle left...

Heads square thru four, U-turn back
Double pass thru, peel off, star thru
Left allemande...

DANDY IDEA



A TRAVELING BANNER YOUNGSTOWN, OHIO

This unique banner left Youngstown, Ohio, on November 30, 1985, awarded to the couple who traveled the farthest to the Steel Valley Square Dance Club's dance, Joanne and Ken Hidder of Bainbridge, Ohio. They dance with the Greasy Hubs, where the banner was subsequently awarded to the couple who came the greatest distance to dance with that club. The banner was on its way. Each couple was asked to sign the date, their names, addresses, club and caller on the back of the banner. They were also asked to send a postcard to Steel Valley, letting the sponsors know where the banner had been.

The Steel Valley dancers expected the banner to zigzag across the local area, but cards have been received from all over Ohio, Georgia, Connecticut, California, Florida, Michigan, and Ontario, Canada. Finally the banner was returned from Zephyrhills, Florida, in January, 1987.

The banner's travels are an example of the opportunities for fun and friendship that exist between very widespread *families* of dancers.

Bob and Judy Cadman, presidents
Youngstown, Ohio

P.S.: MS/QS

by Walt Cole

TIMING'S THE THING

INTRO:	— Heads square thru
— — — —	— — — —
Swing thru	— — Boys run
— — Tag line right	— — — —
Wheel & deal — —	Turn thru — —
Left allemande — —	— — Corner swing
— — — —	— — Promenade
— — — —	— — — —
— — — —	— — — —

FOR THE MODULAR CALLER:

Zero line: Pass thru, ends fold, swing thru
Girls trade, recycle, veer left, boys fold
Grand right and left...

Zero line; Pass thru, bend the line
Right and left thru, flutter wheel, touch ¼
Single hinge, fan the top, grand right & left..

Static square: Heads star thru
Double pass thru, peel off, star thru, peel off
Star thru, California twirl, zoom
Square thru ¾, left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, square thru ¼, bend the line
Slide thru, centers pass thru, veer left
Bend the line, crosstrail thru, left allemande..

THE BASIC PROGRAM:

Zero line: Pass thru, ends circulate
Ends circulate again, bend the line, star thru
Pass thru, trade by, square thru ¾
Left allemande...

Zero line: Touch ¼, each box split circulate
Center box box circulate, all boys run
Centers pass thru, left allemande...

Zero line: Touch ¼, center four box circulate
All split circulate, all eight circulate
Boys run, centers square thru ¾, do-sa-do
To a wave, girls grade, swing thru, turn thru
Left allemande...

Static square: Heads pass thru, around one
To a line, pass thru, wheel and deal
Double pass thru, girls U-turn back, all star thru
Couples circulate, girls trade, wheel and deal
Left allemande...

Zero box: Right and left thru, veer left
Couples circulate, boys run, boys trade
Swing thru, girls run, couples circulate
Boys cross run, girls trade, wheel and deal
Left allemande...

Static square; Heads touch ¼, boys run
All touch ¼, girls run, left allemande...

THE MAINSTREAM PROGRAM:

A bit of DBD: Zero line: right and left thru
Dixie style to an ocean wave, girls circulate
Boys trade, recycle, star thru, pass thru
Wheel and deal, zoom, centers pass thru
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, peel off, square thru ¾
Bend the line, slide thru, centers pass thru
Veer right, bend the line, zero line...

Zero line: Pass thru, tag the line, cloverleaf
Peel off, tag the line in, left touch ¼
Split circulate, peel off, centers trade
Bend the line, zero line...

Static square: Heads half square thru (wave)
Scoot back, girls circulate, boys trade
Recycle, grand right and left...

Zero box (wave): Recycle, pass the ocean
Recycle, star thru, dive thru, square thru ¾
Left allemande...

Zero box (wave): Recycle, pass the ocean
Spin the top, girls run, couples circulate
Boys run, left allemande...

Zero box; Swing thru, boys run
Couples circulate, girls run, boys trade
Girls circulate, boys scoot back, boys cross run
Recycle, swing thru, turn thru, left allemande..

Zero box: Pass the ocean, girls run
Couples circulate, girls run, spin chain thru
Girls circulate, boys run, bend the line
Crosstrail thru, left allemande...

Zero box: Right and left thru, veer left
Couples circulate, boys run, girls circulate
Boys trade, spin chain thru, girls run
Bend the line, left allemande...

Zero box: Touch ¼, scoot back, single hinge
Recycle, veer left, girls trade
Wheel and deal, zero box...

Zero line: Pass thru, partner hinge
Girls trade, swing thru, turn thru
Left allemande...

Zero box: Right and left thru, veer left
Couples circulate, partner hinge, centers trade
Swing thru, scoot back, boys run, pass thru
Wheel and deal, square thru ¾
Left allemande...

Steal a Little Peek in a Caller's Record Case

BILL HEYMAN

After learning to square dance in Zurich, Switzerland, in 1978, Bill started calling as a hobby in 1979. Returning to the states in 1980, Bill and Peggy remained active in dancing, calling and teaching. In 1984, Bill resigned his vice presidency after 19 years with Chemical Bank to pursue square dancing full-time. Bill currently calls Mainstream and Plus for 25 clubs in the New York metropolitan area, teaching for several of these clubs. He is an active Caller Coach. Bill and his wife Peggy own Supreme Audio, a major supplier of professional audio equipment for dance professionals.

As past presidents of the Callers' Council of New Jersey, Bill and Peggy are still active with the council, as well as in local dancer associations. Bill has been a member of Callerlab since 1983 and is an active member of the Ethics, Education, Mainstream and Mainstream QS Committees. He served on the special Ad Hoc committee and attended the Crossfire Conference, both of which helped analyze the current situation in square dancing. As active members of the Country Dance and Song Society and regular participants in summer dance programs at Pine woods, Bill and Peggy are also actively involved in the enjoyment of traditional dancing. On July 6, 1986, Bill appeared as the caller for the Liberty Square Dancers at the nationally-televised celebration of the reopening of the Statue of Liberty.

HOEDOWNS

Dublin Banjos—THunderbird
QRT—Hi-Hat
Ranch House Ramble—Ranch House
The Prettiest Ladies—FTC
Sunny—Chaparral

SINGING CALLS:

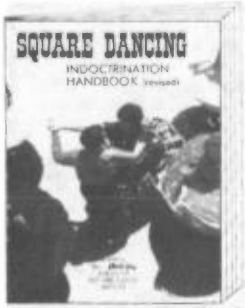
Four Walls—Red Boot Star
You're Something Special to Me—Ranch House
Rockin' with the Rhythm of the Rain—ESP
Sugar Blues—Blue Star
Everybody Loves A Lover—Royal
Showboat Gambler—Chinook
You'll Never Know—Red Boot Star
Be-Bop-A-Lula—Dance Ranch

PRODUCTS of
The AMERICAN SQUARE DANCE SOCIETY

These three colorful handbooks are a must for every dancer.

1. Basic/Mainstream Handbook — 450 illustrations. $1.00 each, $75.00 per hundred.

2. Plus Movements Handbook — 32 pages, fully illustrated. 50¢ each, $40.00 per hundred.



3. Indoctrination Handbook — Background, history, traditions — a must for every dancer. 50¢ each, $40.00 per hundred.

NOW AVAILABLE AT THREE NEW LOCATIONS...

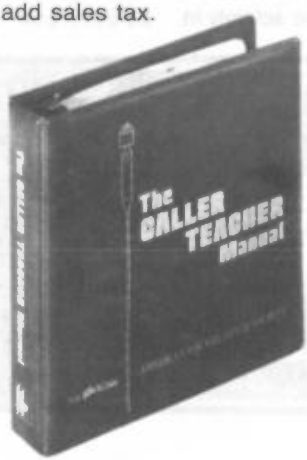
After serving the square dance public for almost 40 years, we are entering the next phase of retirement. The quality square dance merchandise we have produced over the years has been purchased in its entirety from us and is available from the dealers shown on these pages. To order, simply send a letter indicating the items you wish, add the shipping and handling and mail to the appropriate dealer(s). Your order will soon be on its way to you and with it each dealer will enclose a complete list of the products he carries. We have enjoyed working with the activity and wish you all many years of continued happy dancing.

Bob and Betty Osgood

The New England Caller, Inc.
P.O. Box 8069
Lowell, MA 01853
(617) 452-3222

The Basic/Mainstream, the Plus and Indoctrination Handbooks, The CallerText and Caller/Teacher Manual, diplomas and Viewer/Doer recruitment flyers. Contact the New England Caller for these and other products. Massachusetts residents add sales tax.

4. The CallerText — 640 pages, 100 authors, with important tips on how to be a caller. Virtually every phase of caller knowledge is covered in this marvelous volume. $49.95 each + $7.00 S & H.



Both volumes bound in quality, heavy-duty, 3-ring binders.

5. The Caller/Teacher Manual — This special guidebook covers the how-to-teach elements of calling. The Mainstream basics are covered with guidelines every caller needs to know. $29.95 each + $4.00 S & H.

Teaching Records (12" L.P.s) created by Bob Ruff and Jack Murtha. With calls and written instructions — illustrated. $8.95 each + $1.50 S & H for 1 or 2, $2.00 for 3 or 4.

27. L.P. 6001, **Level One**
28. L.P. 6002, **Level Two**
29. L.P. 6003, **Level Three**
30. L.P. 6501, **Party Dancing to Level One**

Bob Ruff, Wagon Wheel Records & Books
8459 Edmaru Avenue
Whittier, CA 90605
(213) 693-5976

The Creative Handiwork Handbook ($3.95); the Club Organization, One-Night-Stands, Party Fun, Square Dance Publicity and Youth Handbooks ($1.00 each); square dance posters, postcards and wet-mount decals. The Fundamental Teaching Records (shown at left). Contact Bob Ruff for these products. Californians add sales tax.

The LLoyd Shaw Foundation
5506 Coal Ave. SE
Albuquerque, NM 87108
(505) 255-2661

The Contra Manual ($6.00) and the History of Square Dancing Handbook ($2.00). Contact the Shaw Foundation for these two items.

Shipping & Handling—4th Class Postage: Basic/Mainstream Handbooks, 1 book $.65; 2-6 $.85; 7-13 $1.10; 14-20 $1.40; 21-50 $3.00; 51-100 $4.00. All other handbooks, 1 book $.50; 2-10 $.85; 11-24 $1.25; 25-50 $2.10; 51-100 $3.30. Contact dealers for shipping costs of other items. Rush orders or UPS charged accordingly.

People

IN THE NEWS

The goal of those who started to build the beautiful Allemande Hall in Chattanooga, Tennessee, was to be debt-free in ten years. A first class building with two floors for dancing was constructed, which became a showpiece and a busy activity center as the years went by. After nine years and four months, the dream became a reality and the mortgage was paid off, according to **Bill Brandfast.** By way of celebration, a free dance, with refreshments catered, was held at the hall, attended by 320 square dancers and 30 cloggers. The callers were the *regulars* from the six clubs that meet in the hall. **Bill** says, "We even paid the callers and hired people to clean up afterwards, all *on the hall*. Shown below are the following key persons who helped make it all possible: (left to right) **Louise Brandfast**, assistant treasurer; **Bill Brandfast,** publicity chairman; **Kitty and Bus Jones,** past presidents; **Dot and Charles Loney,** presidents.

Congratulations to **Hugh and Mildred Maddox** of Carrollton, Georgia, for being named the 1987 Paw and Taw at the 38th Shenandoah Valley Memorial Weekend held at Ingleside Resort in the Shenandoah Valley of Virginia, and attended by dancers from 11 states and D.C. Badges were awarded to them by **Edna Hardesty** and **Edward Robinson** of Maryland, the 1986 winners.

Moving from the eastern shore to the midwest, we see another couple similarly honored this past spring. **Walter and Bea Gingery** of Wooster, Ohio, members of Ohio Mini-LEGACY, were chosen as Honor Roll Couple by the Akron Area S&R/D Federation at the Ohio State (Buckeye) convention held in Cincinnati.

Down in the legendary country music capital, Nashville, Tennessee, this spring, the foursome above was chosen to guide LEGACY for the next four years: **Walt and Louise Cole,** chairmen; **Stan and Cathie Burdick,** vice chairmen. The **Coles** are from Ogden, Utah and Yuma, Arizona. The **Burdicks** (modesty aside) are from Huron Ohio, and are the producers of this magazine.

Sid and Florence Jobs of Murray, Kentucky, were for many years chairmen of the ever-popular Septemberfest held in the lake area down around Paducah. **Sid** now tells us that he and **Florence** are moving to a permanent home at Plant City, and must consolidate household goods. Items of interest to dancers in isolated areas might be dozens of long-play albums and tapes (very danceable), which they'll give away for shipping costs only. Write Sid Jobs, Rt. 6 Box 238A, Murray KY 42071 before November.

From the *Webster-Kirkwood Times* comes a fascinating summer short sketch about a *Do-Si-Dog* exhibition group of 17 human dancers and 18 canines in the St. Louis area. Shown above is **Misty**, garbed in his kerchief, with tongue-in-cheek smile, a star of the show. Other stars, including the owners, who "bow to their partners" during numerous performances, are **Melinda and Joe Gildehous** (club founders), **Bob White** (caller), **Chamois, Roby Hearty, Bear, Beth Lippert, B.J., Marge Soucy, Twister, John Haywood, Judy, Crunch, Nancy Shuman, Tiger, Lorraine Koenig, Casi**, and others. The group evolved from a dog obedience class. A favorite singing call right now is *Diggin' Up Bones*. That's a *howl*!

FACING THE L.O.D.

PHIL & BECKY GUENTHNER
Louisville, Kentucky

Phil and Becky Guenthner began square dancing in 1970 after the National Convention was held in Louisville. While square dancing, they first saw round dancing and knew that was what they were looking for. They enrolled in round dance lessons in 1971.

The Guenthners conducted their first basic class in 1975, and have held at least one each year since. They teach one intermediate class each year. They lead three R/D clubs and cue for two of the largest S/D clubs in the area.

In order to improve their dancing skills and teaching techniques, Phil and Becky have attended the Manning Smith Institute in Ok. They continue to dance regularly with Phil and Norma Roberts.

Some of the dances choreographed by the Guenthners are: *Nola, Lite and Lively, Love Make the World Go Round, Tijuana Sunrise, Swangin' Cha, Homegrown Tomatoes, Today, Till We Meet tomorrow, Swing of the Road, I Ain't Got Nobody, Bop With Me Baby, Terry's Theme, I Give My Heart*, and many more.

Phil and Becky have attended and taught at many national conventions, and taught at the 1986 URDC convention in Kansas City. They are on the board of directors of URDC, serving as publicity chairman. They are also members of Roundalab, Dixie R/D Council, R/D Council of Indiana, Kentuckiana R/D Council and the Kentuckiana S&R Dance Association.

In civilian life, Phil is an account executive on the advertising sales staff of *The Courier-Journal* and *Louisville Times* newspapers. Becky is a busy homemaker. They have three children and seven grandchildren.

WESTERN MASS. FALL FESTIVAL

The 12th annual Western Mass. S&R/D Festival will be held November 22 at the Springfield Civic Center from 2-9:30 PM. Featured will be an all-day Beginners Ball, a separate round dance hall, programs from Basic to A-1. Exhibitors will be on hand, and a demonstration will be presented by the Goofers, under the direction of local caller Jerry Benoit.

SACA (Springfield Area Callers Assn.) will provide the callers; WNERDTA (Western New England R/D Teachers Assn.) members will cue rounds.

Registration information may be obtained from Clarence Hersh, 57 Aldrew Terr., Springfield MA 01119.

Russ Moorhouse

CELEBRATING A WARM CHRISTMAS

Early in December, the Cathedral Squares of Christchurch, New Zealand, held their annual Christmas Party and "Break Up Dance." (Summer holidays begin then, and most clubs do not dance for a month or two.) Pictured above are 242 club members gathered for feasting, dancing and entertainment. Skits were in-

terspersed between dances, and the evening ended with gift giving.

Mary Stanley

ENGLISH MOUNTAIN CHANGES

The management of English Mt. S/D Retreat, Inc. has announced the merger of Gary Shoemake's Timberidge S/D Vacations of Gatlinburg and EMSDR of Sevierville, both in Tennessee. The staff of Timberidge and all reservations will be moved to English Mt. for the remainder of the 1987 season.

Gary Shoemake will join English Mt. as a permanent staff member, along with the Red Boot Boys and Phil Kozlowski. The resort will operate under the English Mt. name. English Mt. can accommodate up to 40 squares in two air-conditioned halls with hardwood floors.

With the combination staffs of the two resorts, and the new S/D program at Dollywood, 1987 promises to be a successful year with a very attractive package.

For info, write English Mt. S/D Retreat, Rt 6, Box 212, Sevierville TN 37862.

OFFICERS ELECTED

A the annual meeting of the S/D Foundation of New England, new officers were elected: Dave and Marian Norris, presidents; Art and Marge Dugas, Robert and Martha Carpenter, vice presidents; Mel and Janice Goober, treasurers; Joe and Jean Hartka, clerks.

Dick and Judy Severance, presidents for the past three years, presented certificates of appreciation for outstanding assistance and performance. Recognized for personal efforts and contributions to promote, preserve and perpetuate the dance heritage through SDFNE were: Ernie and Ellie Chase, Randy and Ellie Hogan, Joy and Jack Kelly, Art and Marge Dugas, Tom and Joyce Lyons, Dave and Marian Norris. George and Shirley Pope. Other recognition went to Bruce and Mae Nye, the first property managers; Lake Shore Farm; *New England Caller,* Ray and Carole Aubut; and the Regional Group of S/D Clubs.

The officers and directors presented the Severances with an engraved silver bowl in recognition of their outstanding service. They also were given a standing ovation. Both plan to continue as active members.

S.C.V.S.D.A JUBILEE

The Santa Clara Valley S/D Assn. has announced its 31st Jubilee for October 9-11 at the Santa Clara County Exposition Center in San Jose, California. The Jubilee will feature all programs of square dancing, a full round dance program, a youth program on Saturday, plus a newer dancer program on Saturday. Also included will be workshops, exhibitions, a pattern room, commercial booths, and a Sunday fashion show and brunch.

On Friday, the area's top ten callers will kick off the event. Featured callers for Saturday and Sunday are Mike Sikorsky, Bob Baier, Art Tangen. Joe Saltel will be MS/Youth caller, and featured round dance instructors are Harmon and Betty Jorritsma.

For information write the Jubilee at PO Box 23656, San Jose CA 95123-3656.

Laura Liddy

MAKE A DATE FOR '88

Hamilton, the hub of the Niagara Peninsula in Ontario, is the site for the 6th Canadian National S&R/D Convention, August 4-6, 1988. The central point is the sensational new 17,300 Copps Coliseum and Convention Centre which opened in 1985, situated in downtown Hamilton. Info: PO Box 280, Waterdown, Ontario. L0R 2H0.

DATE-LINE

California— Luau, Kaiser Rec Hall, Fontana; August 15; Red Cullop. Call (714)820-6504, 820-9654, 627-3723.

Massachusetts— English & American Dance Week, Pinewoods Camp, Plymouth; August 15-22. Write Country Dance & Song Society, 505 Eighth Ave. 2500, NY NY 10018-6505.

New York—Rainbow Squares' Hands Across the Border, Aug. 15; Niagara Falls; Mike Harris, John Glennie, Wayne Hall, Betty Stark, Geoff Ford, Bill Ryan, Russ Williams, Terri Kallender. Call 716-297-8851.

Oregon— Lost Creek Lake Festival (near Medford); Aug. 20-22; Write Ilse Forney, 330 Crowson Rd., Ashland OR 97520.

Mississippi— Rainbow Dance, H.W. Rec Ctr., Gulfport; Aug. 21; Doy Battles, Voncille Hicks. Write Gulf Coast Arts Council, PO Box 4091, Biloxi MS 39535-4091.

Washington— 31st Annual Summer S/D Festival, Western Dance Ctr., Sullivan Park in Spokane; Aug. 21-23; Francis Zeller. Write Mike/Carol Hoover, So 1322 Progress, Veradale WA 99037.

Michigan— 26th S&R/D Convention, MI State Univ., E. Lansing; Aug. 21-23; Jerry Helt, G/M D'Aloiso. Write Lloyd/Linda Catey, 3462 Doane Hwy, Grand Ledge MI 48837.

Minnesota— 14th Annual Shindig S&R/D Festival, Duluth Arena; Aug. 28-30; Paul Marcum, Art Tangen. Write Bob/June Ness, 1815 Eileen Ave., Duluth MN 55803.

Massachusetts— Campers' Week, Pinewoods Camp (near Plymouth); Aug. 29-Sept. 4. Write David Arnold, 250 Hempstead St., New London CT 06320.

Caribbean Cruise— Rawhide Records S&R/D Cruise; Aug. 29-Sept. 5; Jim/Jean Brown, Jim/Betty Davis, Leo/Reatha Lange, Lee/Kathy McCormack, Dick/Becky Waibel. Write Fresno Travel Center, 2600 Tulare St. -140, Fresno CA 93721.

Kentucky— 22nd Annual Western S/D Festival, Natural Bridge State Resort Park, Slade; Sept. 3-6. Write Richard Jett, PO Box 396, Campton KY 41301.

Utah— 17th Annual Singles Dance-A-Rama, Salt Lake City Marriott Hotel; Sept. 4-6; A. Tangen, P. Farmer, M. Corns, B. Bestal, F. Sanders, W. Guss, R/M Frances, B/H Keyes, S/J Storm. Write PO Box 245, Layton UT 84041.

Oklahoma— Oklahoma City Chaparral Convention; Sept. 4-6. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

West Germany— 33rd Annual Fall Round-Up, Jolly Joker S/D Club, Munchen; Sept. 4-6. Write Manfred Rosler, Erzgiebereistrabe 16b, D 8000 Munchen 2 West Germany.

Pennsylvania— 16th Annual S/D, Clearfield; Sept. 4-7; B. Williamson, J. Hague, J. Cochran, F/B Willits. Write Eileen Williamson, 105 Lexington Ave., Altoona PA 16601.

Massachusetts— Berkshire Fall Frolic, West Stockbridge; Sept. 11-13. Write Red Bates, 19 Hadley St., So. Hadley MA 01075.

Michigan— Chaparral Convention, Battle Creek; Sept. 11-13. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

Wyoming— Buggy Stomp, Laramie; Sept. 11-13; Orville Pittam, Dave Guille.

Virginia— 2nd Annual Rockbridge Mt. Music & Dance Convention, Glen Maury Park, Buena Vista; Sept. 11-13. Write RMMDC, Box 883, Vista VA 24416.

RHYME TIME

THE SQUARE DANCE DEMONSTRATION

Pretty skirts, like parasols,
twirling in the sun.
Passersby stopping, clapping,
joining in the fun.
Allemande left, do-sa-do,
with fiddlers playing loud.
Have you ever seen a happier time,
or a more receptive crowd!

Margaret B. Eklof
Pitt Meadows, British Columbia

SATURDAY NIGHT SQUARE DANCIN'

Sunday through Friday,
Can't wait 'til Saturday night,
When we all get together
For some square dancin' insight.
Just dancin' and prancin'
To a square dance snappy beat,
Saturday night just can't wait
To put in gear these dancin' feet.

GRANDAD (LIVES) FOR DANCIN'

The doctor told Grandad
Stop square dancin' or die
But grandad wouldn't listen
The doctor's theory he didn't buy.
He just kept right on square dancin'
On his feet like a gentle wave,
While the doctor ate his words
Rollin over 'n over in his grave.

Larry Bears
Muncie, Indiana

Party Line

AMATEUR NIGHTS

Many dancer-run clubs have regularly scheduled nights set aside for showcasing amateur callers. In northern California, whenever a club has a fifth night in the month, that night is open to "callers from the floor, including amateurs."

Virtually all professional callers began as amateurs, so there is always the chance that one will hear a professional talent in an early stage of his or her development, and it is always exciting to be in on "discovering" a new talent.

Most amateur callers have no aspirations to become professionals; they just do it for the pleasure and excitement of it. What they lack in polish and experience, they often make up with spontaneity and enthusiasm. The pollsters tell us that the number one fear of the average American is speaking in public, and, for most amateur callers, their excitement at being *on stage* is obvious to all dancers. And they *feel* for the amateur callers.

Their stage fright is close to the surface, and the dancers identify and empathize with them. Their own fingers tighten as they watch the amateur's hands turn white on the mike; they gulp and clear throats with him; they try to bend his notes to better fit the intended melody; they put all their eyes and ears on him and feel his self-consciousness with him. And if the amateur does well, if he brings it off, if he pleases all those eyes and ears and dancing feet, if he shows the dancers something new and good, then he or she wins and makes everyone else feel as though they have all won with him.

Some amateur callers have expanded roles in their clubs, and call exhibitions for local convalescent hospitals, club picnics, parties or on various other occasions. Most amateur callers are only too glad to take on limited calling assignments, partly because they know they must have mike time with live dancers in order to improve, and in part because they are all hams at heart and love having a captive audience.

Most amateurs just do singing calls. Patter calling is an art in itself—several arts and a science, in fact— and requires time and study beyond what most amateurs choose to devote to calling. So Amatuer Nights are often evenings almost entirely devoted to singing calls, which in itself is a nice change of pace from weekly workshops.

As one who has gone through the experience, I can assure you that there is more pressure on the serious amateur than on the club caller. If the club caller calls a figure incorrectly, or hits a wrong note, or uses the wrong singing call at the wrong time for the wrong dancers, I don't worry. (What me worry?) I know there will be many more figures, many other singing calls, many other nights. The amateurs get two singing calls every few months. He or she is on the mike for seven or eight minutes, and then has two or three months to think about it, and prepare for the next time. You can well imagine how much some amateurs may put into one of these little "shows," and how little margin for error they think they have.

So don't miss having one. Coming soon to a dance hall near you—Amateur Night at the Bijou! Chills and Thrills! As the Great Wallenda said, "The high wire is life; the rest is waiting." *Steve Minkin*
Sebastopol, California

Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

ALWAYS NEAR YOU—Grenn 17100
Choreography by Harold & Lorraine Roy
Good music and a nice easy intermediate foxtrot and two step using basic figures...cued by Harold.

NOW FOXTROT—Grenn 14139
Choreography by Wilson & Ann McCreary
Good music and a comfortable high-side-of-intermediate foxtrot.

EVERTHING OLD IS NEW AGAIN—Blue Star 2340
Choreography by Nancy & Wimpy Carver
Good soothing music and a good easy cue-thru two-step cued by Nancy.

EVERYBODY LOVES SOMEBODY—Blue Star 2339
Choreography by Nancy & Wimpy Carver
Good music and a good combination of foxtrot and swing cued by Nancy.

I'VE GOT YOUR NUMBER—Blue Star 2342
Choreography by Bill & Marie Brown
Good peppy music and an interestingly different easy two step cued by Bill.

CINDERELLA-ROCKEFELLA—CR 4141
Choreography by Irv & Betty Easterday
Four count disco-jive high intermediate routine to good music by Red Sun.

WATERMELLO MAN—Col. 13-33087
Choreography by John & Mary Macuci
Good lively music and a challenging cha cha routine.

CRIME OF PASSION—Col. 38-07025
Choreography by Geo & Johnnie Eddins
Good strong beat music (Ricky Van Shelton vocal) and a flowing easy two step.

RUB IT IN—MCA D2712
Choreography by John & Mary Macuci
Great Billie Crash Craddock music and a fun high intermediate to challenging jive routine

TRUCK STOP—Belco 357
Choreography by Bill & Virginia Tracey
Good music and a good, slightly different easy two-step cued by Bill.

TANZY TOO—Belco 357
Choreography by Woody & Kay Goodard
Good music and a flowing easy two-step plus a *tamara*, cued by Woody.

CAROLINA IN THE MORNING—Belco 356
Choreography by Croft/DeZondo
Good swing music and a good three part easy two-step cued by Charlie Proctor.

WATERMELON MAN—Belco 356
Choreography by Pete & Val Peterman
Good music and a nice intermediate cha cha cued by Pete.

SUNSHINE MIXER—Grenn 15011
Choreography by Bob Howell
Good music and a very easy walking mixer; same music as *Manning's Mixer*, a classic easy mixer.

WALTZ OF THE ROSES—Grenn 17103
Choreography by Hoss & Kit Waldorf
Pretty music and a good easy-intermediate routine cued by Kit.

ALL MY EX'S LIVE IN TEXAS—MCA 53087
Choreography by Ed & Phyllis Fraidenburg
Real country music (George Strait) and a comfortable, different, easy-intermediate two-step.

PLAYGROUND IN MY MIND—Epic 15-2340
Choreography by Anna Mac Dougall-Scott Cohen
Peppy Clint Holmes vocal and an easy-intermediate two-step.

SHIDDLE DE DEE—Epic 15-2340
Choreography by Tom & Dottie Dean
Good catchy music with an easy intermediate two- step.

WHEN LOVE IS RIGHT—MCA 52839
Choreography by Don Whitehead
Good revival music and a flowing easy waltz routine.

LOVE DON'T HURT EVERYTIME—Epic 34-07036
Choreography by Geo & Johnnie Eddins
Pretty Merle Haggard music and a comfortable intermediate waltz routine.

GYPSY WALTZ—Scope 24
Choreography by Bill & Helen Stairwalt
Pretty music and a good easy intermediate waltz with a little different flavor, cued by Helen.

I DON'T WANT TO BE—ENO 14 (HH945)
Choreography by Dort & Les Fuhrman
Good swinging music and a different intermediate two step with a *turning hitch* and *whaletail*, cued by Pete Metzger.

BEER BARREL POLKA—MGR 033
Choreography by Loren Kinney
Good peppy music and a flowing easy polka two-step cued by Pete Metzger.

Flip Side
SQUARE REVIEWS

by Dick Bayer

JESSIE POLKA SQUARE— Blue Star 2341
Caller: Johnnie Wykoff
If your dancers are doing *Whoop De Doo,* they will have a good time dancing this one. Dance features a little "old time" flavor with a *dip and dive* and the *Jessie Polka* step. FIGURE: Sides face left, arch, heads face, right, duck under, dip and dive to home, allemande left corner, star promenade partner, do *Jessie Polka*, girls roll back, repeat twice more, swing and promenade.

I'LL HOLD YOU IN MY ARMS— Buckskin 1218
Caller: Ray Taylor
Here's one for crooners. Nice rendition of an old familiar tune. FIGURE: Heads square thru, do-sa-do, touch ¼, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing corner, promenade. ★★★

OLD BLACK MAGIC—Chaparral 806
Caller: Scott Smith
A new rendition of an old favorite done several years ago. Scott does a nice job on the flip side with a MS figure. FIGURE: Heads promenade half, two and four right and left thru, do-sa-do, eight chain four, swing corner, promenade. ★★★½

NEWTRON DANCE—Chaparral 321
Caller: Gary Shoemake
Excellent upbeat instrumental that space callers can use; it will put you in orbit. Gary does his usual fine job on the flip side. FIGURE: Heads promenade half, square thru four, right and left thru, veer left, ferris wheel, centers pass thru, square thru three quarters, trade by, swing corner, promenade. ★★★½

VENUS—Chaparral 807
Caller: Scott Smith
The last few recordings we received from Chaparral are good floor raisers and this one is no exception. Give a listen. FIGURE: Heads promenade half, square thru four, right and left thru, veer left, couples circulate, half tag, scoot back, swing and promenade. ★★★

SAVIN' MY LOVE FOR YOU—Chicago Country 15
Caller: Bob Poyner

Here's a nice piece of music with a little voice accompaniment on the instrumental, and the sheet with the lyrics gives you a couple of suggestions. (Do dancers really clap time?) FIGURE: Heads promenade ½, square thru, right and left thru, pass thru, trade by, swing thru, boys trade, turn thru, left allemande, swing, promenade. ★★★

HONEYMOON FEELING— Cimarron 106
Caller: Gerald McWhirter
More and more we hear tunes redone; here's one that's been done a couple of times before. The instrumental is very good and the figure is MS. FIGURE: Heads promenade ½, sides right and left thru, square thru, do-sa-do, eight chain four, swing and promenade. ★★★½

HONEYCOMB—Cimarron 303
Caller: Jerry Rash
Both the records from Cimarron this month have excellent instrumentals. *Honeycomb* will get you a "buzzin." FIGURE: Heads promenade ½, sides right and left thru, flutter wheel, sweep ½, pass thru, do-sa-do, eight chain four, swing, promenade. ★★★

RIBBON OF DARKNESS—Corral 1004
Caller: Don Jochum
Here's one we missed last month—sorry about that. A big hit of yesteryear has been revised by Don. Figure is MS. FIGURE: Heads square thru four, right hand star, heads star left, do-sa-do, slide thru, square thru three, swing corner promenade. ★★★

JOHNNY BE GOOD—Cross Country 506
Caller: Tom Manning
A little rock and roll by Cross Country. FIGURE: Heads promenade ½, square thru, right and left thru, veer left, couples circulate, ½ tag, scoot back, corner swing, promenade. ★★½

FOREVER AND EVER, AMEN—ESP 145
Caller: Elmer Sheffield, Jr.
Nice melody with good instrumental done very well by Elmer. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, swing, promenade. ★★★½

RHYTHM OF THE ROAD— ESP 612
Caller: Larry Letson
Second release of this number. The music is well done by ESP. Figure is MS. FIGURE: Heads promenade ½, square thru four, right and left thru, veer left, ferris wheel, square thru ¾, corner swing, promenade. ★★★

WE ALWAYS AGREE ON LOVE— ESP 705
Caller: Craig Rowe

Good pickin' by the band; figure is MS. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru ¾, swing, promenade. ★★½

OUT OF THE BLUES—ESP 514
Caller: Bob Newman
Good music and a little twist to MS choreo make for a good release. FIGURE: Head promenade half, right and left thru, rollaway, star thru, veer left, ferris wheel, double pass thru, lead couple trade, swing corner, promenade. ★★★

IT'S NOW OR NEVER—ESP 147
Caller: Elmer Sheffield Jr.
ESP has a winner here. Good music accompanies an old familiar melody that's well done by Elmer. FIGURE: Heads square thru four, do-sa-do, swing thru, spin the top, right and left thru, rollaway, touch ¼, boys run, swing corner, promenade. ★★★★

WEST VIRGINIA—JoPat 1102
Caller: Nick Hartley
An old favorite done by JoPat with a good instrumental. Breaks feature a *grand square*. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, run right, bend the line, star thru, dive thru, centers square thru ¾, swing corner and promenade. ★★★

TODAY I STARTED LOVING YOU AGAIN— Prairie 1090
Caller: Renny Mann
Good beat to an old familiar tune. Breaks feature a *grand square* and a *tea cup chain*. FIGURE: Heads square thru, swing thru, boys run, half tag, scoot back, boys run, slide thru, star thru, square thru ¾, swing corner, promenade. ★★½

GONNA TAKE MY BABY ON A MORNING RIDE— Prairie 1091; Caller: Al Horn
Prairie has some nice music and this one is quite good. Figure features *track two*. FIGURE: Heads flutter wheel, sweep ¼, double pass thru, track two, swing thru, boys run, wheel and deal, eight chain four, swing, promenade. ★★★

CHICAGO'S MY TOWN— Prairie 1092
Caller: Renny Mann
Here's one that will get your toes tappin'. Good lively instrumental with a little Plus in the figure. FIGURE: Heads pass thru, cloverleaf, double pass thru, track two, recycle, star thru, pass thru, wheel and deal, centers zoom, centers square thru ¾, swing corner, promenade. ★★★

WE SURE ARE IN LOVE—Ranch House 221
Caller: Darryl L. McMillan
Ranch house has a nice number here, good instrumen-

tal with good melody. FIGURE: Heads promenade half, right and left thru, flutterwheel, sweep a quarter, pass thru, right and left thru, rollaway, pass thru, U-turn back, swing, and promenade. ★★★½

ALL MY ROADS LEAD BACK TO YOU—Rawhide 133
Caller: Stan Cole
Still another rerun of an old hit from yesteryear by Rawhide. It's true that many reruns do well since many newer callers never heard the original ones. FIGURE: Heads square thru, right hand star, star left in the middle, same two right and left thru, swing thru twice, boys run, promenade. ★★½

PATTER CALL:
LIZA LITTLE (Key C/F)/ANNIE RAGTIME (Key G), Blue Star 2343
This is the only patter record we received this month.

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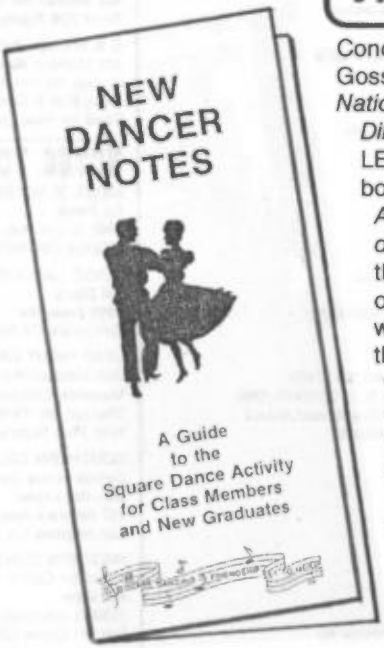

Conceived by Gordon Goss, publisher of the *National Square Dance Directory*, endorsed by LEGACY, produced by both the *Directory* and *American Squaredance Magazine*, these two-fold handouts are gaining widespread approval throughout the S/D world. The best part of the deal is that they are free for the asking.

The folders, printed in black and red, are not primarily designed for promotion and recruitment, but rather for interpretation and retention of new dancers as classes start. Callers and square dance club leaders are urged to order a quantity of them to hand out this fall.

In effect, the easy-to-read script says "this is what square dancing today is all about." Reference is made to some of the major organizations, such as Callerlab, Roundalab and LEGACY. Other topics, briefly discussed, are Heritage, Etiquette, Apparel, Visitation, Publications, Festivals and Glossary. There's a place on the folder to localize key information.

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More Classified Ads on Page 87

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GOLDEN YEARS—
GOLDEN ANNIVERSARIES

John & Leona Fath, Dorothy & Henry Albritton

Birthdays and anniversaries of dancing couples are always announced at Tropic Star Park in Pharr, Texas. Sherry Haag, wife of caller Jerry Haag, reported that during one week three couples celebrated anniversaries, and their years of marriage totaled 166, their years of square dancing, 55.

Bob and Delvera Johnson from Flemington, W.V., have been married 62 years and started square dancing 14 years ago. John and Leona Fath from DeGraff, Minn., celebrated 52 years of marriage and have square danced for 33 years. Dorothy and Henry Albritton from Hamlin, Texas, also celebrated 52 years of marriage and started square dancing eight years ago. Sherry also reports that 15 couples were added to their Honorary Golden Membership (belonging to the club for ten years) this year, giving them a total of 33 couples still square dancing who have been in the program at Tropic Star Park ten years or longer.

Your editors want to add another south Texas couple to this list. Dot and Charlie Lillagore, of Harlingen, who were on the *ASD* tour to England last May, are celebrating 60 years of marriage and 20-odd years of dancing. Charlie is 83, Dot 77; Charlie still square dances, Dot dances the rounds. Is there a south Texas secret to longevity?

Bob & Delvera Johnson

Charlie & Dot Lillagore

Round Dance

PULSE POLL

PHASE I & II
1. Sam's Song
2. My Little Corner of the World
3. Whoop De Do Polka
4. Vaya Con Dios

PHASE III
1. A Beautiful Time/ Fireman Two-step
2. Die Lorelei
3. Taste of the Wind/A Slow Walk
4. Walkin' After Midnight

PHASE IV
1. White Sport Coat
2. Woodchoppers' Ball
3. Ain't Misbehavin'
4. Mood Indigo

PHASE V & VI
1. Gazpacho Cha
2. Tampa Jive
3. Ruby Baby

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5. I Can't Believe-Charmaine (Smarrelli)
6. Woodchoppers Ball (Lawson)
7. Embassy Waltz (Palmquist)
8. Costa Azul (Roberts)
9. The Music Played (Sechrist)
10. What Is This Thing Called Love (Blackford)
11. More (Blackford)
12. Cha Cha Dinero
13. How Did He Look (Goss)
14. The Kiss Waltz (Tullus)
15. Our Song (Barton)
16. Touch of Your lips Rumba (Palmquist)

Callerlab ROQ: Sam's Song ("CueTips," December 1986)

1986-87 ROUNDALAB CLASSIC LIST

PHASES I & II:
Could I Have This Dance
Dancing Shadows
Tips of My Fingers
Birth of the Blues
Street Fair
New York, New York
Feeling
Mexicali Rose
Good Old Girls
Walk Right Back
Very Smooth
Hot Lips
Take One Step
Frenchy Brown
Neapolitan Waltz

PHASE III:
Answer Me
Folsom Prison Blues
Roses for Elizabeth
Desert Song
A Continental Goodnight
Alice Blue Gown
Green Door
Spaghetti Rag
Dream Awhile
My Love
Patricia
Hold Me
Tango Mannita
Moon Over Naples
Crazy Eyes

PHASE IV:
Pop Goes the Movies
Adios
Dance
Lazy Sugarfoot
Til Tomorrow
Elaine
Fascination Waltz
Let's Dance
Marilyn, Marilyn
Send Her Roses

PHASES V & VI:
Maria Elena
Autumn Leaves
Riviere de Lune
Waltz Tramonte
Singing Piano Waltz
Wyoming Lullaby
Lovely Lady
Hawaiian Wedding Song
Sugarfoot Stomp
Carmen
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b. and anything
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Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain and exchange the gears
Spin chain the gears
Teacup chain
¾ tag the line
Track two
Trade the wave
Triple scoot
Triple trade

***ASD* PULSE POLL EXPERIMENTALS**
Caution: Not recommended for dancers prior to Plus program activity.

©*ASD*
Not a Callerlab program

EXPERIMENTALS
1. Rock the boat/ carousel chase/ egg circulate
2. Square the root/ run the wheel/ sterling chain thru

(Priority order)

UNDERLINING
THE CALLER NOTE SERVICES

Callerlink from the Australian Caller's Federation lists some good *connect four* ideas:

Zero line: Touch ¼, connect four
Circle to a line, zero line...

Side ladies chain, heads star thru
Double pass thru, centers in, cast off ¾
Touch ¼, connect four, heads only
Box the gnat, grand right and left...

Zero box: circle to a line
Touch ¼, connect four, left allemande...

In **Lead Right** by Malcom, Cole and Burdick, Walt starts off this month with some six-couple contras, followed by Stan with thoughts on how a caller must juggle eight main aspects of calling, followed by Don, who suggests some line choreography. In addition to these ideas, there is much choreo, a description of *square the root* by Jack Berg, some timing hints, and a Plus supplement.

Choreo Breakdown by Don Beck discussses *grand track, spin chain and exchange the gears, compress to a column, cover up, scoot & weave.* New calls reviewed this month were: *alley oop to a diamond, busy body, chase by 1,2, and 3, cross the deucey, honky tonk, slip in/out, split cross circulate,* and *square the root.*

Minnesota Callers' Notes reprints the areas to be covered by Callerlab Chairman Bob Osgood's proposed program and asks for help in them: 1. Callerlab influence and outreach, 2. A census of callers, 3. Places to dance—the need for S/D halls, 4. Films and video tapes, 5. Archives and heritage, 6. A "home" for Callerlab, 7. Money. Callers may volunteer by writing to Callerlab, Box 679, Pocono Pines PA 18350. Editor Warren Berquam states, "I know we have had callers join Callerlab who have dropped away from the organization. I have a feeling that this should also be addressed in our research plans, to strengthen Callerlab and the S/D movement."

Mainstream Flow by Gene Trimmer announces a personal decision: "I am going to end my calling career in February, 1988...it is time for me to step

down and make more room for the younger crowd. I am also going to stop writing the notes next year and have made arrangements with Jim Hayes of Aurora, Kansas, to write and publish them...Jim has been calling more years than I and has a proven, successful career in the central states. He is currently a member of the Callerlab Board of Governors and is a respected leader in square dancing.

Notes for Callers by Jack Lasry gives us "an odd *triple trade* set-up: "From a tidal "line" formation, with the center four in a two-faced line and the ends in mini-waves, it is possible to call a *triple trade* as the center three pairs all have an arm turn trade leaving the extreme ends with no movement at all. A bit challenging but really not that "far out"...

Zero line, do-sa-do to a tidal wave

Very center boys run right (desired formation)
Triple trade, four girls wheel and deal, touch ¼
Boys single hinge, (columns) all 8 circulate
Center four walk and dodge
Outside girls U-turn back, square thru ¾
Left allemande...

Once in a while it's interesting to see how others rate current S/D tunes. Here's the **News 'n Notes** "Pick of the Disks" by Ed Foote: *Talkin' to the Moon,* ESP; *Banjo Pickers Ball,* ESP; *California Here I Come,* Hi-Hat; *Ramblin' Man,* Rhythm; *Moody Blue,* Sting; *Anytime,* 4 Bar B; *I'll Fly Away,* 4 Bar B; *Ragtime Cowboy Joe,* Rawhide; *This Little Light,* Rawhide; *Waiting for Love to Begin,* Buckskin; *S/D Time in Texas,* Quadrille; *Whole Lot of Difference in Love,* Dance Ranch; *Room Full of Roses,* Lore; *Let Your Love Flow,* Square Tunes.

In addition to an armload of choreo ideas, Ed Fraidenburg sandwiches into **Choreo Connection** more of his own call, *convert to lines.* From ¾ and ¾ tag or ¼ or ¾ lines, wave/line dancers single/partner hinge, and outfacers run. Meanwhile, outside couples partner trade and roll. Movement ends in facing lines.
Heads pass the ocean, convert to lines
Star thru, left allemande...

NATIONAL ADVANCED & CHALLENGE CONVENTION

The 21st National Advanced and Challenge Square Dance Convention, held in Altoona, Pa. in June, was the largest Advanced and Challenge event ever held anywhere in the world. Over 1300 dancers (172 sets) from 33 states, Canada and Japan participated in the three-day event. Half of the dancers were present for the Wednesday night Trail-End Dance.

Dancing was held in Altoona High School with four halls of continous dancing: A-2, C-1, C-2, C-3, and in addition, a part-time C-4 hall.

Staff callers, selected by vote of dancers at the previous year's convention were: Ed Foote, Keith Gulley, Dave Hodson, Mike Jacobs, Lee Kopman, Ron Libby, John Marshall, Ben Rubright and Anne Uebelacker. Associate callers, also selected by vote of the dancers, were: Clark Baker, Jeff Barth, Vic Ceder, Todd Fellegy, Roy Leber, Saundra McElroy, and John Sybalsky. Seven additional callers participated in a special non-staff caller dance.

The dancers were overwhelmed by the hospitality of the people of Altoona. Signs reading "Welcome, Square Dancers" were numerous; television and radio coverage was provided; the local paper gave five consecutive days of coverage; and local businesses donated services. Over 500 spectators watched the dancing.

Herb and Monica Seitz, chairmen of the dancers' Advisory Board, stated in the convention program that the NACC is unique in many ways: 1. Most of the top names in Advanced and Challenge are present as staff callers; 2. It is the only convention which allows dancers to vote on staff callers for the following year; 3. It is the only convention which uses an advisory board of dancers to help make decisions of importance to its success; 4. It is the only convention which allows callers not on staff to be programmed, thereby recognizing upcoming and on-going talent.

The 22nd Convention will be held in the air-conditioned Convention Center in Virginia Beach, Va. June 16-18, 1988, with a Trail-End dance June 15. Virginia Beach is a well-known resort area located on the Atlantic Ocean. For information, write: Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

DISC-COUNT

Recently Released Records, Now Available

Information supplied by Hanhurst's Record Service
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We Sure Are In Love, Darryl McMillan	Ranch House 221
Glad Rags, Keith Rippeto	Ranch House 705
Makin' Whoopee, Elmer Sheffield	Ranch House 1002
Don't Build No Fences, John Aden	Bogan 1367
Joy in My Heart, John Aden	Bogen 1368
Happy Trails, Gary Mahnken	4-B 6085
Lavern & Possum Gravy, Patter	Golden Throat 2001
Jessie Polka Square, Johnnie Wykoff	Blue Star 2341
Annie Ragtime/Liza Little, Patter	Blue Star 2343
Rainy Day People, Johnnie Wykoff	Blue Star 2344
Misty, Elmer Sheffield	ESP 146
It's Now or Never, Elmer Sheffield	ESP 147
Out of the Blues, Bob Newman	ESP 514
Rhythm of the Road, Larry Letson	ESP 612
We Always Agree on Love, Craig Rowe	ESP 705
Newtron Dance, Gary Shoemake	Chaparral 321
Old Black Magic, Scott Smith	Chaparral 806
Venus, Scott Smith	Chaparral 807
Say Goodbye, Joe Porritt	JoPat 223
Stay All Night/Back Up, Patter	Jo Pat 507
Till I'm Too Old to Die Young, D. Clendenin	Chinook 084
I'll Come Back As Another Man, R. Dibble	Circle D 227
Mama Tried, Kevin Bacon	Circle D 228
Old King Kong, Bronc Wise	HiHat 5096
You're Still the One, Jerry Story	Royal 103
Two out of Three Ain't Bad, Tony Oxendine	Royal 203
Dreaming, Story/Oxendine	Royal 302
I Can Help, Ralph Stapenell	County Line 4
Sugartime, John Sweeney	County Line 5
Sugartime, Gerald McWhirter	Cimarron 104
Headache Tomorrow, Doug Bennett	Good Vibrations 101
YMHBA Beautiful Baby, Darryl Lipscomb	Good Vib. 201
Cowboy's Sweetheart, Dorothy Juntti	Petticoat 128
Yellow Bird, Dorothy Juntti	Petticoat 129
Rockin' Robin, Bob Green	LouMac 161
Texas, Mac Letson	LouMac 162
I Get the Blues, Robert Townsend	Marlet 515

FESTIVALS

MYRTLE BEACH BALL, Convention Center, Myrtle Beach, S.C.; September 16-19, 1987; Tony Oxendine, Jerry Story, Bob Newman, Paul Marcum, Jack & Genie Whetsell, Jim & Priscilla Adcock; John Inabinet Memorial Golf Tournament. Write Barbara Harrelson, 1604 Grays Inn Road, Columbia SC 29210.

HOLIDAY R/D BALL, Sea Mist Resort Conference Center, Myrtle Beach, S.C.; Dec. 31-Jan. 2; Jack & Genie Whetsell, Charlie & Madeline Lovelace, Carl & Pat Smith. Package Plan for Lodging & Dancing. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SC 29210, 803-731-4885.

JEKYLL ISLAND BALL—Convention Center, Jekyll Island, Georgia; February 12-13, 1988; Tony Oxendine, Art Tangen, Jack & Genie Whetsell; Package for Lodging and Dancing at Holiday Inn. Write Barbara Harrelson, 1604 Grays Inn Rd., Columbia SCV 29210, 803-731-4885.

GRAND ZIP, Continued

community (several thousand people) in our area, whom for whatever reason our publicity does not seem to reach.

A mention of our club [in your magazine] would reach a square dance readership far beyond the number of people whom we could ever in our wildest dreams reach with our publicity efforts. Maybe someone who is due to leave the states for a tour of duty at the Lucius D. Clay base near Osterholz will either read it themselves or be told about us. I hope so.

Mike Allen
Am Grossen Geeren 39
2863 Ritterhude, West Germany

I have started to receive your magazine now on a regular basis, and in the May issue, I particularly liked the "Message from the Beginning Dancers," written by Jo Jan Nunley of Canyon, Texas. Her message was one that I felt last October.

I learned my square and round dancing in the city of Augsburg, Germany, with the Bavarian Stompers...I danced regularly with many other clubs in Bavaria. By the time I left there, I was a very confident MS and Plus dancer, as well as a confident round dancer. But when I left to go to Colorado Springs, I began to feel all sorts of fears and worries...I was heading alone into a setting that would be completely new. I did not know anyone from the Colorado Springs area, and my worries and fears grew...What would these clubs be like? Would they be friendly? Did I know and learn enough to keep up?

I arrived, and the next night, I went to the Carriage Stop (S/R dance hall). To my great delight, I found the club dancing that evening to be friendly, and full of fun and enthusiasm. I found my ability was equal to all the other dancers, in both MS and Plus, and in round dancing...I have already become a member of five clubs. My enthusiasm and zest for this activity grows all the time, and I hope it never dies.

Thomas Barnhart
Colorado Springs, Colorado

NEIGHBORS

In a small town in Ohio, a newcomer noticed that men, women and children were busily pouring in and out of one of the local houses. Being curious, the newcomer paid a visit himself. In the house, he noticed a man sitting in a chair with women feeding him homemade chicken soup, while men were massaging his shoulders, and some kids were pouring warm water in a basin to soak his feet. The newcomer thought this was downright neighborly, helping a man out when he had a cold and laryngitis. Asking a woman if the townspeople did this for all the townfolk when they were sick, the woman replied, "Heck no, it's just that he's the local square dance caller and we've got to get him feeling better by Saturday night." *Larry Bears*

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WHAT MAKES A LEADER, Continued

mean you must be a leader all the time, in every facet of your life. During the day, you might be a schoolteacher, a bus driver, a clerk or whatever, taking orders from the superior. At night, you could be chairman of your union, the PTA or a square dance club.

Recognize others' accomplishments. A good leader appreciates the folks who follow. The important thing a leader has to remember is that it's the followers who are doing the work and making the leader look good.

In leadership, the rewards may be intangible but are nonetheless worthwhile. They are purely personal. There's a great sense of satisfaction knowing you can effect a change, even make a name for yourself. That's the ego part of it. But that's not what you're thinking about when you go out to do things. You think, Maybe I can help. Maybe I can do it better.

*From the 1986 Keynote Speech at the Washington State Leadership Seminar.

ENCORE, Continued

questing 'club members to attend the lessons.' Avoid words like tips, hot-hash, workshops. Explain that a Calico Ball is a graduation dance."

"Remember, 'what image am I trying to convey?' It might be better to avoid anything that makes square dancers look foolish or silly. If the program chairmen planned a crazy hat dance, I wouldn't include a photo of the winning entry; if a dance is planned to return a traveling johnny or door or any such item, I'd think twice before including this information in a newspaper article. Flyers, on the other hand, are ordinarily only concerned with the dancing public, so all information of whatever nature may be included.

"Doing publicity takes time and effort but like all the other jobs in a club, if its square dancing, it's fun."

Steal A Peek" features Bobby Leppard. Bobby has been involved in square dancing on almost a 7-day basis since graduating from lessons in 1970.

Book Nook

by Mary Jenkins

OLD TIMEY SOUTHERN TALK
by Ray Cunningham

This book is a glossary of words and expressions used in talking, especially in the south. However, they are heard in other parts of the country as well.

The author, a square dance caller, states that "old timey" southern talk is dying out, but this reviewer believes that the majority of "language" in this book is still used a great deal, having lived more than 70 years in the north, except for the last six winters spent in Florida. Since the Florida population has so many northerners, we really can't expect to hear a lot of "old-timey southern talk" there.

This book is fun to read and you'd be surprised at how many of the words or expressions we all have used when talking or writing.

Old Timey Southern Talk will set you back $6.95 each or four books for $21.95—delivered!

Order from Ray Cunningham, 1259 NE 8th St., Ocala FL 32670.

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A beautiful day's a mixture
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—Anonymous

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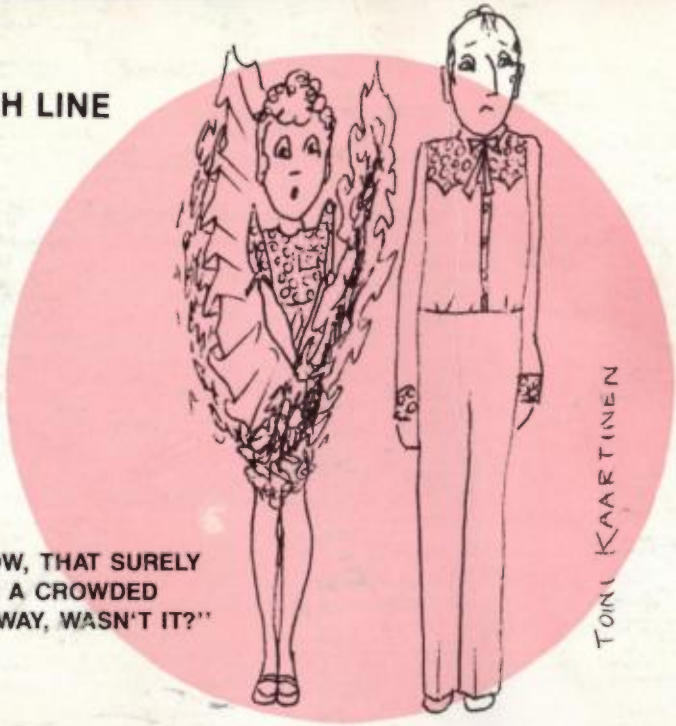

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